

# THE ETUDE

## CONTENTS

	PAGE
Editorial . . . . .	243
The Road to Parnassus. <i>H. C. Lahee</i> . . . . .	244
Songs for the Piano. <i>Mary C. Benedict</i> . . . . .	244
Musical Art Thoughts. <i>Mrs. H. Straub</i> . . . . .	244
Questions and Answers . . . . .	245
Review of New Publications . . . . .	245
Musical Items . . . . .	246
Thoughts, Suggestions, and Advice . . . . .	247
The Man Who Played the Cymbals (Story). <i>A. F. Brown</i> . . . . .	248
The Way to a Just Criticism. <i>Chas. C. Dean</i> . . . . .	249
Humorists. <i>H. M. Ship</i> . . . . .	249
Letters to Teachers. <i>W. S. B. Mathews</i> . . . . .	250
Letters to Pupils. <i>J. S. Van Clee</i> . . . . .	251
Courage, Young Teachers. <i>Frank H. Tubbs</i> . . . . .	252
Creating Musical Atmosphere. <i>C. V. Leckmond</i> . . . . .	253
Train Musicians Early. <i>Louis Lombard</i> . . . . .	253
Song-Writing as a Profession. <i>John J. McFayre</i> . . . . .	253
The Musician's Marriage. <i>Louis Arthur Russell</i> . . . . .	254
The Revival of the Hesperichord. <i>Fanny Morris Smith</i> . . . . .	254
Artistic Playing in Simple Pieces. <i>Maria Benedict</i> . . . . .	255
Should a Beginner Be Taught Variety of Touch? <i>Leo Ostin</i> . . . . .	255
Choosing Music as a Profession . . . . .	255
Rag Time. <i>H. C. C. Converse</i> . . . . .	256
Notes on Schumann's "Soaring" . . . . .	256
Interpretation. <i>A. J. Goodrich</i> . . . . .	257
Some Hints on the Use of the Pedals. <i>S. N. Penfield</i> . . . . .	258
Understand Masie Before Playing It. <i>Wm. E. Snyder</i> . . . . .	258
Musical Atmosphere. <i>Frank L. Eyer</i> . . . . .	258
A Musician's Reading. <i>Alexander McArthur</i> . . . . .	259
Aphorisms on Musical Education. <i>Curt Hermann</i> . . . . .	259
The Specialist in Music. <i>Mary Louise Townsend</i> . . . . .	260
Something for Teachers . . . . .	260
Stellar Experiences . . . . .	261
Woman's Work in Music. <i>By Fanny Morris Smith</i> . . . . .	262
Vocal Department. <i>By H. W. Greene</i> . . . . .	264
Publisher's Notes . . . . .	266



### MUSIC

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# MUSICAL ITEMS

AN English dealer says that England uses 10,000 American organs yearly.

A SAN FRANCISCO correspondent says that plans are under way for a first class musical college in that city.

A NEW book by Mr. Louis C. Elson is soon to be issued. It is to be called "National Music in America."

RICHARD STAHL, a well-known composer of operatic and melodramatic music, died in New York last month.

THE exports of musical instruments for May, 1899, show an increase of fifty per cent. over the preceding year.

DMISKY KORSAROFF has written a stage work somewhat in the style of a cantata; Mozart and Salieri figure in it.

MR. EMIL PAUR has accepted the position of conductor of the German Opera in New York City for next season.

JOSEFFY will not play with orchestra during his approaching concert tour. He will confine his work to piano recitals.

PADEREWSKI will leave Europe November 29th. His first recital will be in Carnegie Hall, New York City, December 11th.

AN English contemporary says that the sale of Stephen Adams' "Holy City" has reached half a million copies annually.

AN offer has been made to the Guildhall School of Music, London, to found a series of scholarships to train English tenors.

HENRI MARTEAU, the French violinist, will make a short concert tour in this country, beginning in New York City in November.

MASCAGNI has organized an orchestra to play at the Paris Exposition in 1900. Later, he intends to give a series of concerts in London.

AN attack of whooping cough prevented Herr and Frau Mottl from taking part in the Bayreuth Festival. Ailments are no respecters of person.

DE PACHMANN, one of the unique figures in piano virtuosity, is in the United States, in readiness for his tour this fall. He is unequaled in Chopin.

THE Indianapolis Symphony Society has closed its season with a balance in hand. Mr. Karl Schneider deserves great praise for his successful work.

THE Musical Art Society of Washington, D. C., has been formed for the study and rendition of standard choral works. The membership has been limited to 100.

MORITZ MOSZKOWSKI said a good thing about the young composers of the day: "They are like small caliber guns—they carry far, but do not do much execution."

Mlle. CECLIE CHAMINADE has planned a concert tour out of the ordinary. She will appear only in private homes or at recitals of a semi-private nature in small halls.

PEROSI had a great disappointment in Vienna. In spite of powerful church support his concerts were not successful. The Austrian papers say "The Perosi bubble has burst."

CHICAGO correspondence says that Theodore Thomas is likely to take his orchestra to Paris for the Exposition. French musicians have many flattering words to say for Mr. Thomas.

LORENZHOFF, the composer and famous piano pedagogue, completed his eightieth year during the past month. He is still strong and manifests a most lively interest in things musical.

SIR ALEXANDER MACKENZIE has resigned his post as conductor of the Philharmonic Society Orchestra, London, and will devote more time to composition. Mr. Cowen has been suggested for the place.

The tenth annual meeting of the New Hampshire Music Teachers' Association will be held at the Wines, July 31st to August 4th. A fine program of essays, lectures, and music has been arranged. A chorus will assist.

PLUNKETT GREENE, an English baritone who has been heard in this country, is to marry a daughter of Sir Hubert Parry, the English composer. Dr. Parry is to succeed Dr. Stainer as professor of music in Oxford University.

THE Tonic-Sol Fa College of London has granted 641,450 certificates since its organization. The English people ought to have a large proportion of good sight-readers. No wonder that choral societies and festivals are popular.

THE Maine Music Festival, under Mr. Wm. R. Chapman, will be in the week of September 18th, beginning in Portland. The closing concert in that city will take place September 20th; on the 21st the Bangor festival will commence.

A NEW YORK paper is authority for the statement that Jean de Reszke entertained some of his English acquaintances with "coon songs," as brought out in the New York music halls. He reproduced the mannerisms of several well-known singers.

CARL REINCKE, for many years the director of the Leipzig Conservatory, recently celebrated the seventy-fifth anniversary of his birthday. One of his operas, "The Governor of Tours," was given at the opera-house as a festival performance.

THE firm of Krupp has offered an annual subvention of \$400 to a newly formed orchestra at Essen. We suggest that corporations in this country do more in this way. The London Stock Exchange supports a male chorus and a series of orchestral concerts.

AFRICAN ivory is becoming scarcer every year. A new source of supply is found in the frozen soil of Siberia—the tusks of the great mammoths who abounded in the river plains thousands of years ago. While carcases have been found in a remarkable state of preservation owing to the intense cold of the climate.

PADEREWSKI is married. Such is the latest news. A number of people have received a card, of which the following is a translation from the French: "Mr. I. J. Paderewski and Mme. Helene, Baroness of Rosen, have the honor to announce to you their marriage, celebrated May 31, 1899, at the Church of the Holy Ghost, Warsaw."

THE violin used by Wilhelm has been sold to Mr. Kapferchmidt, of Chicago, for \$10,000. It is one of the great violins of the world. Einar Haulnick, Vienna critic, said of the instrument, "When the G-string of that violin is heard, one seems not to be listening to one violin, but to six violoncellos." It is a Strad.

MR. D. K. PEARSONS, of Chicago, has given \$1000 to the trustees of Tabor College, Iowa, for the erection of a music hall. There is not an institution for higher education in the country that should not have many such friends as Tabor College has in Mr. Pearsons. A good music department, with ample facilities for work, is indispensable in any scheme of a liberal education.

THE choice of Mr. Frank van der Stucken as conductor of American compositions at the concert to be given at the Paris Exposition of 1900 has given general satisfaction in all parts of the country. Mr. van der Stucken has presented a number of American compositions to European audiences, and is in every respect the very best man in the United States for the place.

A GREAT festival is projected for Chicago, October 3d to 12th. A number of bands are to be in attendance and a series of promenade concerts are to be given in the Stadium. Singing societies are to be on hand for the celebration of national fides. A great dramatic spectacle, to include 2000 musicians, has been prepared. The great mass chorus is to contain 15,000 voices, with an orchestra proportionate in size.

MRS. JULIA WARD HOWE, in some reminiscences contributed to "The Atlantic Monthly," says that she wrote the "Battle Hymn of the Republic" after witnessing a review of troops near Washington. One of the company asked her why she did not write some stirring words to the tune "John Brown's Body." That same

night, while lying in bed, she thought out all the stanzas, and, getting up, wrote them out.

PROFESSOR MACDOWELL, of Columbia University, has arranged for a University Chorus and a University Orchestra; membership in either one being required of every male student in the department, and it is open to any university student. Gustav Hinrichs will have charge. In another course Professor MacDowell will teach free harmony and practical composition, and the works of the students are to be analyzed and discussed.

ENCOURAGEMENT to American composers seems to be the order of the day. Mr. Franz Kallenberg, a New York violinist and leader of a popular string quartet, has the following notice on the program of a series of orchestral concerts he is to give: "With the object of encouraging American composition, Mr. Kallenberg cordially invites composers desirous of having their works performed at these concerts to submit their scores to him."

AT the meeting of the Illinois Music Teachers' Association, Quincy, June 27th to 30th, the following officers were elected for the ensuing year: President, Mr. W. D. Armstrong, Alton; vice-president, Mr. Walter Spry, Quincy; secretary-treasurer, Mr. C. W. Weeks, Ottawa; program committee, Mr. Allen Spencer, Chicago; Mr. Chandler Starr, Rockford. The Quincy meeting was the most successful in the history of the Association, both from the artistic and financial standpoints.

THE following figures are given showing the amount of governmental aid to music in Europe: In Berlin the State gives \$225,000, the Kaiser contributing about \$50,000; at Vienna the Court Opera and Theater receive \$125,000; at Paris the Grand Opera gets \$100,000 and the Opera Comique \$60,000; at Munich the opera gets \$9000, at Dresden about the same; at Darmstadt the reigning prince gives \$70,000, and at Stuttgart and Karlsruhe the government gives \$75,000. Other German cities and States also give liberal aid to music.

A GREAT deal of interest was aroused at the recent Cincinnati meeting of the M. T. N. A., by the exhibition of a piano, the invention of Dr. S. Hageman, Cincinnati, by which any key can be played in natural temperament, and thus be in perfect tune. This is done by a system of thirteen pedals—one which throws the entire instrument into even temperament when desired and the others for each of the twelve keys. William Sherwood examined it closely, and expressed a most favorable opinion on the beauty and purity of tone thus secured.

AN English writer has made a list of musicians who have given their means to charitable purposes. Handel was liberal to the Foundling Hospital in London; Johann Strunze gave a million dollars to found an asylum for aged musicians; Rossini bequeathed a large sum to found a conservatory in his native town, and he also founded an institution in Paris for aged opera-singers; Verdi's recent munificence is well known, and in 1876 he gave a large sum to the town of Brussels, to be devoted to the musical education of gifted young artists, natives of that place. Here in the United States there have been several examples. Mr. Oliver Ditson left a considerable sum to musical charity, as also did Philadelphia musician, Saulino, who died about a year ago.

THE Indiana Music Teachers' Association met its twenty-second annual convention at South Bend, June 28th to July 1st. The vice-presidents' reports showed an increase in the number of recitals and concerts throughout the State. The various papers read before the Association discussed questions connected with the various branches of musical work, including music in the public schools. Mr. N. J. Corey, of Detroit, gave an illustrated lecture on "Wagner and the Medival Myths: His Life and Early Works." Mr. William Armstrong, of Chicago, delivered his lectures, "Unpublished Interviews," a narrative of his meetings with the renowned musicians of the world. The following officers were elected for the coming year: President, Bergen; Lafayette; secretary, W. E. M. Brown, New Castle; treasurer, Miss Lillian Smith, Indianapolis; executive committee, Max Leckner, Indianapolis; chairman; program committee, Hugh McGilbey, chairman; place of meeting, Columbus.

# THOUGHTS SUGGESTIONS ADVICE Practical points by Eminent Teachers

## PHYSICAL EXERCISES.

PERLIE V. JERVIS.

A LARGE majority of the piano students are trying to play with fishy, undeveloped muscles. The flexors, extensors, and possibly the triceps are accorded some attention, but the muscles of the upper arm, shoulders, back, and waist are entirely neglected. The immense importance of these last-mentioned muscles is not adequately realized by teachers and players. Upon a thorough development and control of them depends repose, ease, equality, speed, and ease in passage playing, beauty of tone and power in chord work. The effect of deep breathing upon tone production, power, and speed is rarely considered, yet it has a most important effect. The piano student needs a full supply of richly oxygenated blood, and if he would devote fifteen minutes upon rising and retiring to regular and systematic physical and breathing exercises, stopping occasionally in his practice to go through these same exercises, he would find the clearness of his thinking and power of concentration largely increased, while the fatigue from his practice would be materially lessened.

## THE HOME PIANO.

K. A. SMITH.

WHEN it is possible, a pupil should have a piano to practice upon that is delicate in action, responsive and sympathetic in tone, and have it kept in tune. Half the work of a teacher may be lost by having poor pianos to practice on, vitiating to the ear and demoralizing to the touch. They do their work slowly but surely, and when a good instrument is before them they are taken at a great disadvantage because they can not get the best effects from it. They do not know how.

People who have had an old piano in the house for years are often heard to declare "they like the tone so much better than any of the new ones." The ear has become adjusted to the poorer quality and, like the eye when trained in the direction of coarse colors, enjoys only the coarse. To educate the people to a higher standard of quality in musical instruments is one of the missions of music and teachers.

## BUYING A NEW PIANO.

CARL W. GRIMM.

BUYING a piano is quite an important affair. It is something in which considerable money has to be invested and is intended to serve its purpose for many years. If you know nothing at all about the construction of an instrument, about plates, soundboards, strings, action, good and bad tone qualities, etc.; if you can judge a piano merely by its external appearance and "sound," then you had better get some one in whom you can place utmost confidence to select a piano for you. Do not buy according to what piano agents tell you; they want to sell their particular make, and will have you believe that all other makes are not equal to theirs. If you listen to a number of these persuasive talkers your head will be set in a whirl; they will cause you a great deal of worry and perhaps lasting dissatisfaction. Ask some professional musician's advice, and abide by his decision, because it will save a whole lot of trouble. Consequently, pay him well for his services; tell him in advance that you are going to do it. Then he will not be tempted to consider any other make made by piano agents for any assistance by way of recommendation he may give them to sell their piano.

When you ask a lawyer or doctor for advice, you do not expect him to give you his knowledge and experience for nothing. A musician, being a professional man, deserves the same treatment. Should you have already

of one somewhat superior to himself, some more advanced student, perhaps, he then has an ideal outside of himself, in advance of his present abilities, but an ideal that he can shortly reach. Then, perchance, his ideal may become the work of his teacher. Later he realizes this ideal, and farther along he reaches still higher planes.

And so, as the pupil moves the ideal should move; not originating in himself, but outside and beyond himself. Always higher, higher; never reached, but always striven for.

This idea, in a higher and nobler form, has been given expression by Oliver Wendell Holmes, in his beautiful little poem, "The Chambered Nautilus."

This interesting shell fish continually adds to itself additional rooms or chambers, and as it moves into the new one again builds another and more beautiful. Taking this as a text, the poet cries out, "Build thou more stately mansions, Oh, my soul!" and draws a lesson that teaches expansion of the soul-powers with his most delicate and yet sure touch.

So the student of music can learn a lesson. It is to build for his ideal a "more stately mansion"; to reach that and to occupy it; then to build another and another "unto the perfect day." There is no practical teaching in the realm of poetry than in the perspective of Holmes and the lesson he draws from it.

## THE LAW OF OPPOSITES.

MADAME A. PUPIN.

VERY few people think how much easier it would be, in trying to correct a fault, to take up the opposite fault. The pendulum swings as far to the left as it does to the right, and comes to rest in the middle of the arc.

When one aims directly at the point he wishes to attain, he often gets discouraged as he sees so little apparent progress; something, he knows not what, seems to hold him back. He forgets the power of the impulse toward the habit that he has held to long.

Suppose we could take the power that is working against us and compel it to work for us; would that not be like a fairy tale? Well, we can. By taking the opposite fault we are working directly toward our aim instead of away from it. If one has the habit of holding the wrist too high, let him practice holding it too low; the impulse toward the former habit will bring him to the happy medium.

Suspend a weight from a string and give it an impulse in one direction; it will swing back and forth like a pendulum, the arc becoming gradually smaller, but it will eventually find its point of repose.

So in any difficulty which seems insurmountable try to discover the law of opposites; make friends with your adversary, use his power to push yourself forward, and so come quickly to your point of repose—the attainment of your ideal.

## IDEALS FOR MUSIC STUDENTS.

W. F. GATER.

THE man who is successful in any line of work is the man who has held up before himself, day after day and year after year, his idea of what he wanted to attain; in other words, the man who set before himself an ideal, and whose efforts were continually put forth to reach it. If the ideal is stationary, he soon reaches it and rests on his laurels, satisfied, lifeless, and unprogressive; but if, as he moves toward it, he continually erects new ideals, themselves always in advance of him, instead of stagnating, his course is one continually upward, always progressive.

The ideal of to-day should be torn down to-morrow and a higher one erected in its place.

To erect an ideal too far in advance is discouraging. One can hardly realize that he is making progress toward it. But if the ideal is not too far ahead, and if it is, it is not. But if the ideal is not too far ahead, and if it is, it is not. But if the ideal is not too far ahead, and if it is, it is not.

Then as to the choice of ideals. It is possible for a student to make his ideals out of too low material. For instance, a vocal student may take as his ideal his own singing, when he is singing his best, and aim always to sing, when he is as well as he did yesterday or last week. Such an aim is a self-ideal, too easily satisfied.

On the other hand, if he chooses as his ideal the work of some other hand, if he chooses as his ideal the work

—It is a letter written to Wulf, of Geneva (May 2, 1832). Liszt speaks as follows:

"Here is a whole fortnight that my mind and fingers have been working like two lost spirits—Homer, the Bible, Plato, Locke, Byron, Hugo, Lamartine, Chateaubriand, Beethoven, Bach, Hummel, Mozart, Weber, are all around me. I study them, meditate on them, and devote them with fury; besides this I practice four or five hours of exercises (3rds, 6ths, 8ths, tremolos, repetitive notes, cadences, etc., etc.). Ah! provided I don't go mad, you may see I am singing my best! Yes, an artist such as you desire, such as is required nowadays!"



## THE MAN WHO PLAYED THE CYMBALS.

A MUSICAL STORY.

BY A. F. BROWN.

AMONG all the seventy black heads in the orchestra, a single yellow one shone like a lamp amid surrounding darkness. This head had no business to be so conspicuous; the sight of it was an unwarranted impertinence. For it merely directed the playing of the cymbals.

As his name and his melancholy black eyes betrayed, despite his yellow hair, Antonio Straboni was thoroughly Italian as the best of them. He detested the cymbals. He played them only because even a musician must earn bread to keep body and soul together, and this was the only instrument left him to play. He had not always hung on the outskirts of the orchestra a pariah, removed as far from the sensitive audience as the depth of the stage would allow. Once they had desired him as near as possible. Once he had sat close under the conductor's baton, and Herr Ritter had depended on him as an captain depends upon his lieutenant. For the music had received its soul from his hands. He had played first violin.

Yet every one said how fortunate he had been to escape with his life in that fearful railroad accident when so many around him were killed outright; he had suffered only a maimed hand, his blindness lost. Fortunately indeed! Antonio envied those others, who would never know what it was to live on and on and become as sounding brass in the world's symphony. A first violin doomed therefor to play the cymbals!

Yet not even his daily crashing of these brass accompaniments could dull Antonio's ear or drown the music which, like a spring equinox, welled up within his soul. Every morning after rehearsal till it was time for dinner—which he did not always get; every night after the performance till it was time for sleep, which he did not often seek—for dreams are sad things, and as reality when life is unhappy—he would take down his violin and play clumsily, as his poor fingers would permit, the songs which had come to him since the day before; wondering while that they should find source in his starved soul.

Kindles, friendless, and alone—for his sensitive pride shunned the advances which he believed due to pity for his misfortune—he had become the saddest among them all, who was never of the gayest. He had only his violin, which he could hardly play, and his ideal which no one shared, to make life at all worth living. And often he believed neither worth the struggle and the suffering, and was tempted to end all. This was the spirit which spoke through his violin. Antonio's songs were heart-breaking even in their beauty.

Lately, however, a new note had come into the melodies as they welled up faster than ever with a force and fire hitherto stranger to them, so that his clumsy fingers could barely follow on the trembling strings. His music had gained the masculine quality which it had heretofore lacked to make it truly great.

It was now three weeks since a little German girl had joined the company, Herr Ritter's niece, the wonderful violinist whose name was emblazoned on the bill-posters in colors bright as her own golden hair. Antonio had lived thirty long years. But from the day of their first rehearsal, it seemed to him that time had just begun, a time whose seasons depended on the light reflected from that second golden head, the only one like his in that great, barren hall. Straightway the music began to ripple and eddy tumultuously through the channels of his being like a brook that rises higher and higher every day with hope and longing and reckless abandon, till it seems near to overflow and sweep all before it. And in the little hotel-room next to his Gretchen would sit and listen with head on heart, eyes shining with delight; would remember and record.

Gretchen was proud, although she chose to room in this garret—like him, merely, of course, to save money for fresh concert frocks and ribbons and toys for the little comrades; and naturally she had never spoken to the humblest player of the orchestra, every member of which was prone before her feet. Yet sometimes when the

orchestra was rehearsing and she was supposed to be practicing the difficult music of her evening's solo—first looking to be sure that she was quite unheard, Gretchen would nudge her violin and softly play some quaint, exquisite air, rarely never included in the complete works of Brahms or Raff, or of any of the great composers whom alone her famous teacher allowed.

One morning she met him at the head of the stairs pale and worn, just returning from rehearsal. He stopped, turning even whiter at sight of her, and half opened his lips as if to speak words which were already burning in his eyes too plainly to need utterance. She was full of the music which she had been playing all the evening—his music. She stopped and hesitated as if with a half inclination to speak and question him. But in a moment the spell was broken. Her pride flamed at the very thought of her indiscretion; and, flushing the top of her head, he too, flushed, and with a quick sigh of self-restraint passed on into his room. Half-way down the stairs she lingered a moment listening for the sound of his violin. But it did not come, and with an impatient gesture she ran out into the sun-shine and fresh air and forgot all about it.

He, however, did not forget. Late that night, after a grand performance Gretchen was wakened suddenly by the tones of a violin which thrilled her through and through; tones bearing a new power and passion. At last the little brook in Antonio's head had risen so high that another drop would mean overflow. It poured itself out in a flood of melody so divine in theme, though limping, alas! in the execution, that the girl on the other side of the thin partition was almost overcome by its beauty; trembling and sobbing with emotion she sprang for her own violin to repeat the measures and respond, when the music ceased suddenly, and for a few minutes there was a tense silence, while Gretchen fell back quivering and nerveless with the beautiful melody still throbbing through her veins.

Then the door of the room next hers creaked softly, and a stealthy footstep crossed the hall. A moment later she recognized the rustle of paper under her door. She kept quite still till she heard the step descend the stairs. He was evidently gone on one of his nocturnal rambles which she knew he was wont to take as a tonic after unusual musical emotion. She waited till she heard the outer door bang, then with a light she went quickly for the paper, and drawing it within, scanned it eagerly. It was a letter. The brook had overflowed at last.

"DEAREST SYGORA: I can no longer master the emotion of my soul. I must speak. I, the poor cymbal-player in your uncle's orchestra. Never to speak to you or touch your hand or hope for more—I can speak no longer live like this from day to day. I would rather die. I met you on the stairs this morning; our eyes met again to-night. Was I dreaming then also? You thought their look was kind. I dare not speak to you myself. I will not ask you to write me a reply. There is a sweeter way than that to hope or to despair. Let me know my fate to-morrow. The choir-master. He knows my own—let it voice your message to my heart. I shall understand. Without love the brook of my heart will dry. With love it will live. Let me know what I let its stream unite with yours—or let mine cease forever.

"I kiss your little feet,  
"ANTONIO STRABONI."

The girl sat palping and flushing by turns as she read the words so painfully scrawled. Suddenly she bent and kissed the crumpled writing. This day, with a quick revelation, remembering the pride of her position, her recent triumph, and brilliant future, she flung it on the floor, and, seizing her violin, dashed into a gay Hungarian dance which she had chosen for the morrow's solo. What had she to do with this cymbal-player, the mere artisan of the orchestra, though he might write beautiful songs which no one heard?

\* \* \*

The applause following the first ensemble of the orchestra had died away, and every one was eagerly awaiting the entrance of the young violin prodigy. The cymbals were laid aside for from one pair of trembling hands, and among all the black, close-cropped heads in the orchestra the only yellow one alone was drooping and turned

away from the right stage entrance. It was raised, however, showing a face white to the lips, as a childish figure emerged and tripped across the stage, bowing sanely in response to the storm of applause which greeted her. But she did not turn toward the orchestra while tuning her violin, as was her wont. She kept her head away; and Antonio's heart sank low within him.

Then with a touch of the golden mane over her shoulders, the strong young arm, too well rounded for a child's, swept the bow lightly, and the first heartless, gay notes of the "Czardas" thrilled forth like mocking laughter. The air was finished, and with another touch of the head, but without a glance toward the center where the cymbals ought to be, the girl tripped off the stage followed by a wild hurra of applause. They insisted upon an encore. They whistled, cheered, and shouted "Bravo!" and would take no denial. In all this tumult she declared she would not play again. Herr Ritter begged, insisted. At last, after much coaxing and many threats, she came trembling forth again. She also was a true musician. In the little time that had elapsed her mood had changed. She was no longer the proud, coquettish child, ready to sound, eager to show her self-importance and heart-freeness.

The bow trembled irresolutely in her hand. She hesitated as if undecided what to play, while the audience applauded still louder this new evidence of childish bashfulness. Suddenly she raised her eyes bravely, her cheeks flushed, and she began a strain never heard before by any one in that vast hall, audience or orchestra; a strain so sweet, so tender, so full of pathos and pleading that it hushed the people into absolute silence, then rising to a height of passion that concluded with a sob and brought the great audience to its feet with a fury of enthusiasm. Herr Ritter beneath the stage and his orchestra upon it sat petrified with awe and amazement. The song of Antonio's overflowing heart-brook was indeed carrying all before it, even the world which knew him not.

But the girl looked neither at the great audience before her nor the flowers that all at once fell at her feet. For turning abruptly away from all this, with a little smile and blush of self-confession, she sought instead the yellow head usually so easy to find among the black ones. But her smile faded and her eyes grew wider and wider with foreboding as they peered in vain. The place of the cymbal-player was vacant. What did it mean? Had Antonio received her first cruel message, but never the second kinder one? He would never know—never understand! With a terrible fear in her heart, remembering the hint in his letter, Gretchen stared helplessly at the vacant seat and the cymbals abandoned beside it. For she felt that he had meant what he said—he would rather die; he would die. And the audience continued to roar its empty applause for his music—but where was he?

With a sudden wild sob Gretchen ran across the stage and down the stairs past Herr Ritter, who stared speechlessly at her as she fled she hardly knew where, to her brother's room. The choir-master, who was waiting in her dress, without cloak or hood, she was hurrying into the darkness to find him before it was too late—to tell him all and beg him to return for the world's sake which needed his music, and for her sake who needed him most of all.

She had flung open the heavy outer door when a hand from behind grasped her arm. A trembling voice spoke in her ear—"Gretchen!" And turning she beheld the new shining eyes and blessed golden head she believed she had lost forever.

Antonio's triumphs had almost come too late, as so many triumphs do. Fleeting from the mockery of the "Czardas," just as he was closing the same door behind him upon hope, and love, and life itself, he had caught the first strain of his own romance. It had come at the last moment like a reprieve to the condemned on the scaffold. He could not resist it at first, but the revelation was so sudden, the passion of Gretchen's heart answered to his own in the tendering of his soul's perfect music; and he at last was convinced.

They shared the triumph together—despite Herr Ritter's protests—hand in hand before the great audience, heart singing to heart in music which no other ear could hear.—"The Interior."

## THE WAY TO A JUST CRITICISM.

BY CHAR. C. DRAA.

It seems, nowadays, that almost any one is considered capable of criticizing our great pianists—at least, such a conclusion might be drawn from some of the criticisms which appear, from time to time, in many of our daily papers. But why this state of affairs? Is it true there is so little required of one in the interpretation of the master-works that persons without the slightest musical training whatever can step forward with criticisms which promise to put an end to the performer's career? Such egotism! Yet these self-made individuals are permitted to continue in their efforts to cultivate (?) the public taste. What I argue with them? No! for experience has taught many of us that the less said the better,—such critics are, most invariably, the know-it-all kind, and are never in need of more learning.

But, to the student, are there not a few of you who often wish you were able to criticize and to do justice to him who has devoted his whole life to the study of his art? Yes, I believe there are many of you; therefore, if you will consider with me some of the more salient points concerning this question, possibly we may arrive at some conclusion whereby one may be enabled to find his way along this much-coveted road.

Let us divide the matter into five parts: Technic, pedala, intellectual development, shading, and emotional content.

## TECHNIC.

Under this head we will give our attention to that which belongs directly to the fingers—the manipulation of the keys, this including the different forms of scales, arpeggios, chords, and octaves. Notice whether the performer's playing is free from false notes. Are the scales and arpeggios played equally well? Are they smooth or rough? What remarks have you upon his legatos and staccatos? Are the chords and octaves exact, or, instead, do they sound cramped?

## THE PEDALS.

Does the performer, as is so common, continually use the common "cynopation" of the damper pedal, or is he artistic enough to employ a "half" pedal now and then, or, as the case may be, continue for an instant without either form? Does he resort to the piano pedal for all piano and pianissimo effects, or is he also capable of producing these without such assistance? Remember, too, much pedaling is as bad as not enough.

## INTELLECTUAL DEVELOPMENT.

Does he play the piece at a proper tempo, or is it too fast or too slow to correspond to the sentiment of the music? Are the different themes brought out according to their respective degrees of importance, or is he careless and allows them to be hidden within the accompanying parts? Notice the embellishments; are they treated as such, or are they permitted to become a part of the music? Does he play his ornaments well, or, instead, lose sight of these important factors?

## SHADING.

Does he produce tones of a rich, song-like quality, or, to the contrary, those which are harsh and unmelodious? Do you hear the piano and pianissimo effects? Also those of forte and fortissimo? Are these well balanced and contrasted in the different parts so as to produce coloring of various shades, from the lightest to the darkest, and from the daintiest and most refined to the grandest bravuras?

## EMOTIONAL CONTENT.

What is music without emotion? I would say that it is such like a bouquet of beautiful flowers which have no perfume—both pretty and pleasing to the senses, but nothing more. A pianist may play with the most perfect technic, his pedaling may be absolutely flawless, he may develop the different themes and produce the climaxes in their proper relation one to another, the shading may contain the most dazzling colors and sparkle with the light of genius, but he is not the ideal pianist who can

not also bring out the emotional content. He must reach his audience by more than a mere pyrotechnic display—he must touch the very souls of his listeners; he must arouse their imagination; he must, as it were, carry them into another world.

These are but a few of the many questions which must be considered before an attempt is made at criticism; therefore, think carefully before you decide the performance was a failure. The program might, perhaps, have been better arranged, but this is not the question. Was the interpretation a failure? Were you familiar with the selections? Was he found wanting in any of the foregoing points? You must not allow your likes and dislikes to enter your criticism unless they be founded upon recognized and well-established principles.

Should a jury, when considering a case, be influenced by any personal feelings they may have? Should a judge, before whom a case is finally placed for settlement, allow his personal feelings to influence him? Never! The ruling of a court must be in accordance with the laws of the people and the facts of the case as developed in the hearing. Then consider well what you say; be a close observer of the many details of the performance and the laws of the divine art be your guide. This, with your artistic temperament, should pave the way to a just criticism.

## HUMORESQUE.

BY H. M. SHIP.

AN admirer of Rossini sent the composer at Christmas time a fine Sultani cheese and an oratorio which the donor had recently composed. In a laconic letter of thanks, Rossini wrote:

"A thousand thanks! I like the cheese very much."

SOME people have a very frank and blunt way of expressing their judgment. At the funeral of Liszt, at Bayreuth, the procession was headed by a "fire-brigade."

WHEN Schubert wrote his well-known song, "Die Forelle," he was in such a hurry for it to dry that he took the ink over the paper instead of the sand—a fact to which the autograph bears ample witness.

ROSSINI is noted as being one of the laziest of musicians. It is related that a friend once found him composing in bed, doing his writing there that he might keep warm. A piece of music had fallen off the bed, and rather than get up after it Rossini turned over and wrote out another draft to take its place.

MEHL once went to the Chief of Police of Paris and asked to be imprisoned in the Bastille. That personage, in surprise, inquired the reason. Mehl said he desired to get away from the noise and bustle of the city and to escape from the good graces of his friends for a time, that he might give his whole mind, uninterrupted, to composition. His wish was not granted.

ABOUT twenty-five years ago an English music publisher, in an interview with Brahms, suggested to him the advantage of having his publication issued in England simultaneously with its publication in Germany. Brahms declined the proposal on the ground that he would then have to write two letters instead of one each time a new work was issued. This interview took place at Hamburg, the birthplace of the composer, where he was temporarily sojourning. In order to show that he was temporarily sojourning, Brahms was exceedingly cordial and friendly to the English publisher and his companion. He not only took them round to see all the sights of the city, but insisted upon paying every expense attending this "personally conducted excursion."

PURCELL, while organist at Westminster, had an eye to business, and when William and Mary were crowned

at Westminster he took advantage of the excellent position of the organ-loft and sold admissions to spectators. He looked upon this as his by right, but the Chapter heard of it and made him turn over the funds. He always thought of it as a crowning insult.

In E. T. Reed's series of sketches, published in "Punch" and entitled "Animal Land," is a caricature of Palestrina with the following explanation: "This curious little creature assumes its seat in the same place only about once a year—that keeps his valley up. They take him round in a saloon-carriage with his name very large on the outside, hermitically seced and decorated with madder-hair ferns and rare hrowdees. They stop at the towns and let him out to play for a few minutes; then all the ladies in dabbly dresses weep and gossip and shriek out 'Divine!' and then they knock about after him until the police steps in—then they kick the legs of the piano and move for a fortnight after. He looks more like a mope than anything, I think." But, all the same, Mr. L. P. knows what "profitable publicity" is.

SPEAKING of Purcell recalls the story of a widow, recently bereaved, who went to Westminster Abbey in search of a suitable epitaph for her departed husband's tombstone. She strayed into the north aisle of the Abbey, and she was particularly well pleased with the inscription upon the tablet placed in memory of Purcell, who is buried under the organ:

"Here lies Henry Purcell, Esq., who left this life and is gone to that blessed place where only his harmony can be excelled," etc.

A few days afterward the widow had the following sentiment placed upon her husband's tombstone:

WRITTEN BY HIS SPOUSE

TO THE MEMENTO OF

A B

MANUFACTURER OF FURNITURE.

He has gone to the only place  
Where his own works are excelled.

## THE STRAUSS WALTZ AND THE CRITICS.

MR. HENRY T. FINCK, the prominent New York critic and Wagnerite, says of the Strauss music and its infrequent performance by our best orchestras:

"It is stupidly academic and pedantic to exclude such truly inspired pieces as Strauss' waltzes from the program of our symphony concerts; but against stupidity, as Schiller has remarked, the gods themselves fight in vain. A symphony is considered all right, though it be the veriest trash; but a waltz that is a product of pure genius is tabooed, unless it is smuggled into a symphony—say by Tchaikowsky. It makes the situation the more peculiar, that the pianist of the highest talent is obliged to insert waltzes by Chopin or Strauss in their programs. Brahms wrote on Mme. Straus' fan the first bars of the 'Blue Danube Waltz,' with the words, 'Not by Brahms, I regret to say.' And Richard Wagner wrote, in 1863, that 'a single Strauss waltz surpasses in charm, refinement, and genuine musical value most of the imported and often laboriously manufactured products of foreign musicians.' Most howl! relates that once at a dinner Wagner proposed a toast 'to all musical geniuses, from Bach to Johann Strauss,' and it is known that he often played his waltzes at Bayreuth. Liszt's admiration for Strauss was equally sincere, and Kuhnstein delighted in playing his waltzes."

In these days, when the crowds for musical development and an improvement of the public taste is so strong, musicians and critics must take care not to worship names, either of composers or styles of music. A Strauss waltz played by a first-class orchestra will do much to help the movement. The public can take hold of a waltz. An power of appreciation is increased, they will learn to understand more complicated forms.





"I have been teaching Mason's 'Touch and Technique' for the past two years. I think the method gives amples, but I find that my pupils abuse the arm-touch, and do not use enough the finger-touch. In their scales, for instance, I am compelled to tell them all the time to leave their arms at rest, to play with their fingers. Some, if left to themselves, would beat their measure or mark their accent by a movement of the forearm. Would it be better to stay a few months over the finger-touch before taking the arm-touch, as a rule, in order to secure a certain quality of arm and wrist? What would you suggest to correct that fault with some pupils in their practice? Would you advise the reviving of the use of the old-fashioned rat attachment?"

"Do you approve the course of a professor who does not want a beginner with talent to play a piece in the marked tempo? Easy pieces are sometimes difficult with a fast tempo. Is it better that pupils should play them fast and make a few mistakes, or play them well but slowly and exact velocity only with exercises?"

"Is it better that a pupil whose ear is not much developed should count the measure aloud until she reaches her piece well, or should the teacher count for her?"—S. M.

The faults you mention in the playing of your pupils are due to your insufficient care in teaching the touches in the Mason system and to your not obtaining pure touches of the different kinds. I have several times given my habitual one of the two-finger exercise in four forms: (1) Clinging legato, with pure legato, in the usual manner—i. e., raising the finger and carefully placing it on the key already being held by the other finger. Then the first one is released. I do not slide across from one to the other, because the value of this exercise is for the playing of melody, and distinct articulation is of the utmost importance. (2) Arm-touch explanation is of the utmost importance, as indicated in the illustrations in the book, are for exercise, and have a primary value in loosening the wrist and giving control of this extremely important joint. Later on I teach a straight tripe touch, made with the fingers already upon the key, without any more than the least possible motion of the hand or arm. But the extreme oscillation of the wrist has its value as above. (3) Hand and finger elastic. The first by a free fall of the hand, the wrist remaining at the five-finger level, and not oscillated. This is the point you have overlooked. Besides learning how to come upon the keys with the entire weight or force of the arm, you have also to learn how to bring the momentum of the hand into action as a propulsive force without disturbing the finger capitally. This also holds in the second touch, the finger elastic, which is the extreme finger staccato, many times illustrated in the book. In this second touch (finger elastic) the forearm still remains at the five-finger position, and is not oscillated or moved in any way, or but very little. Then in the fourth form, the "light and fast," the question of speed and lightness are the main ones, and here, again, the forearm remains at the five-finger position—i. e., about an inch above the keys (I mean the bottom of the wrist is about this height above the level of the keyboard). In extremely difficult forms, where the strain upon the wrist is great, as in the finger exercises for double sixths, the wrist can advantageously be carried considerably lower—i. e., about an inch below the level of the keyboard, and kept there or nearly down there in the finger elastic in sixths. This throws the work upon the fingers and increases the power in time. Whereas, if we permit nature to take her course and the wrist to be misused at the moments when the touch is most difficult to make, the fingers are robbed of half their opportunity and do not gain the same amount of benefit.

In the above manner of treating the two-finger exercise you will observe that in the clinging touch the hand with finger elastic and the light and fast forms the forearm remains in the usual position common to all ordinary playing, and no arm oscillation takes place. But in the forms involving difficult combinations, with

great tendency to constriction, the wrist is carried lower, but retained there, and not oscillated. So in these exercises there is only one form which involves oscillation of the forearm from a high position to a low one. Therefore, if you secure the quiet position in the exercise forms involving this position, the ample motions in the arm touches should not be made the habit of the playing in hand and finger passages and I do not see why you should experience the difficulty you mention.

All exercises have their "easier flow to bite 'em," as some old writer said. The characteristic bad habit which sometimes accompanies the use of these exercises is that of permitting the fingers to bob out straight in passing the thumb in scales or arpeggios. This habit has to be broken as soon as it appears. For while I should make all the trouble I know how in order to secure a complete straightening of the finger preparatory to the elastic touch (because this is the only chance you get at the exterior muscles), I should take just as much pains, or more, to avoid this motion when it was not imperatively demanded. For tone-production, the knowing how to plant the finger-tip squarely upon the key and to remain there the full duration of the tone, without sliding or letting go, is just as important and as indispensable as to know how to sweep across the key in a staccato touch, or to bite it viciously with only a momentary contact with it in the *sp-av* variety. Every manner of tone-production sooner or later comes into legitimate use. But in spite of all our modern notions, pure finger technique, legato, remains the staple of the playing. What we want is complete individuality of the fingers. Now, in finger action I would expressly prohibit all other motions, whether of arm or hand, excepting that I would permit the hand to spring up a little at the completion of the finger elastic.

Again, in your scale playing, where you say you have such trouble to secure quiet arm, you have not begun right. You should have begun with quiet arm. There is no movement of the arm in scale playing except the normal progression from one octave to another. The accents the fingers preparatory to making the accents. Raise the fingers preparatory to making the accents, but do not permit the arm to move. What your pupils have to know is where their fingers begin and end; how much of the playing apparatus is included under the term hand, and how much as arm. Then in finger passages rule out everything else, except in combined touches, where two or more are put together and arpeggios permit no extra motion for the accent, beyond a preparatory raising of the finger. I do not advise any mechanical means of securing quiet arm. In fact, I believe them unnecessary and more harmful than beneficial.

The proper method of arriving at the full tempo of fast pieces is discussed in sections 7 to 12, in the first part of volumes I and II of Mason's "Touch and Technique." It consists in attempting speed as speed. Besides studying the passage in a slow manner, in order to get the detail, you also try it now and then at its proper speed. Let it be in the proportion of, say, six times slow and three times fast, turn and turn about, all through the practice. In this way you arrive soonest at speed.

As for counting, have the pupil do it aloud. Then you are sure of the main thing, namely, that she is thinking of the time as well as of the intonations and fingering.

"Will you please advise me with reference to the best way of beginning music with a child about five years old? She is talented and likes to amuse herself at the piano."

"What must be taken with your book III of 'Graded Studies'? Only Mason and nothing more?"

"What is the best way of securing a firm legato touch? One of my pupils has a very staccato touch and I have been unable to remedy it with Mason's 'Two-finger Exercises.' Perhaps it can not be cured, as the pupil is a beginner about forty years old."—B. K.

Read through my "Twenty Lessons to a Beginner." This will give you some idea and save me trouble. What you have to do is to give keyboard facility, which will mean the Mason arpeggios administered in small doses and by rote, also two-finger exercises for touch. Then you have to form the musical ear. She must learn

to hear and to know music so as to whistle or sing it from hearing. Then she must be able to write from dictation. More than half the playing should be pleasing melodies.

With Grade III use also some of the pieces in the first book of my "Studies in Phrasing" (Phrasing, book I). These are for melody playing. Pieces you will find in the collections of graded pieces published by Mr. Preser. My Grades should occupy about a third of the total study; exercises about a quarter; and pieces (phrasing and parlor pieces intermingled) the remainder. For legato, try the broken thirds. Your pupil does not listen to the continuity or connection of the tone. As soon as she has started it she forgets it and thinks of something else. Cause her to sustain tone with the voice, then to do the same thing on the piano. Make her listen while you play with perfect legato and imperfect until she can detect the difference. Do this very slowly, using tones quite long, whole notes in ordinary time. Another element probably missing is the muscular sense of sustaining. Cause her to exert a pressure upon the keys, just as she continues to force on the breath while she is sustaining a tone with the voice. If you have a practice chair handy, set the touch at six or eight ounces and have her play the clinging touch exercise. If the clavier is not available, do the same on the organ, having her connect the tones. In short, find out whether the failure is due to imperfect musical consciousness or muscular sense; when this is found out, address yourself to the missing link.

"How soon do you give scales to a beginner? Also how soon chords? When do you give the Mason velocity forms in the two-finger exercises?"—L. M. G.

In my "Twenty Lessons to a Beginner" you will find a way and order of coming at the scales and simple chords. The same subject is also discussed in the "Primer of Music" by Dr. Mason and myself. As the subjects are very important, I prefer you to look them up there than to give so short an answer as space would compel at this time.

"I am not satisfied with the manner in which the fast forms of the two-finger exercise develop as I was taught them. It seems to me if I do not meet the same kind of arm impulse for the first tone in the fast form as in the slow."—D. S. W.

I do not see what Mason calls "velocity" forms of the two-finger exercise, at least not until the pupil is quite advanced. The best use of the fast forms in the early stages is to secure lightness and speed. Velocity as he gives it conduces to speed, but in the effort to get speed the pupil constricts the wrist, and so loses more than we gain. Play the light and fast form as light as possible and as fast as possible. You can get eighth-notes rather fast and very loose; then double and make them sixteenths, playing just twice as fast, and look out for softness and lightness. This is the best I can give you. The first tone is a hand tone and not arm, but the hand is loose on the wrist and the impulse comes from the arm; there is, however, scarcely any perceptible motion of the arm.

—Instrumental music is the most intimate friend of man; nearer than parents, sisters, or comrades. We recognize this in misfortune, and of all instruments the one that responds best to its role of friend of man is the piano. Furthermore, I consider that instruction in the piano is a great benefit to humanity, and I would not be far from rendering it obligatory, considering it, it must be understood as a true consolation for the pupil, and not as a means of "shining in society." The arts can not exist without diffidence; I do not speak here of those amateurs who think only of satisfying their vanity, if it be only, as they modestly state, for an object of charity; but I have seen men who truly love art, who strive to work, who protect and reward them, provided that they furnish real artistic enjoyment. In our days the rôle of dilettante is understood quite otherwise; this is why artists abroad the dilettanteism which in no respect resembles that indicated above.—Anton Rubinstein.



K. K. N.—The elaborate diagnosis of your case, both as to your musical nature and your symptoms, though minute, was, on all accounts, interesting, and not in the least too circumstantial. I gather from it all that you are one of those enthusiasts of whom we need a larger percentage in the musical profession. What you say of your love of filling in by means of the reel-organ, when a girl, and making experiments upon the harmony and in the various effects resulting from the blowing with the pedals, would indicate a nature musical car to the bottom.

It is sometimes said that there are clergymen who ought to be following the plow, and doctors who ought to be getting a livelihood by the sweat of their brows; and certainly there are some in the business of teaching music who have not the divine call to that work. You, however, have it. If, even at the age of twenty-three, you can, as you say, secure three years of uninterrupted study, the outlook for you is hopeful. At this time it would not be wise for you, having so little early finger-dexterity, to undertake to begin climbing the weary technical mountain, on the summit of which stands the palace of the concert pianist; but you may acquire a proficiency fully adequate to the needs of a teacher, and capable of yielding great delight to your own self, for the most beautiful music in the whole world of piano art is to be found chiefly in the grades from III to VII on the conventional scale of X.

I greatly deprecate the constant striving on all sides for phenomenal feats of strength and speed, thrilling as they are when successful, for two reasons: First, they are excessively dreary to the listener unless they are perfect; and, second, they distract and draw away the mind from the soul-revealing charms of less dazzling but intrinsically more beautiful music.

Now, as to making the pipe-organ your instrument. From what you tell me of your proclivities and instincts, I should decidedly recommend it. But I must caution you that the real art of the organ is not only high and subtle, but excessively difficult. There is no instrument upon which it is so easy to get a false result that is endurable, and no instrument upon which it is so difficult to reach exhaustive mastery. The ordinary church organist in our small cities and towns scarcely merits any praise, for its true nature usually remains a book sealed with apocryphal seals; and the poor, captive king, O. W. Holmes sings so pathetically. He says:

"Alas for those who never stop,  
But dwell with all their might in them."

And so I say, alas! for the poor pipe-organ, doomed to grind out, each Sabbath, musical doggerel and banal Sunday school droll, while its wonders of solemn, soul-stirring sound remain silent and unguessed. If you will be a pianist and an organist, be both in genuine character, for both are useful, both are noble, both are high-priests of the temple of God's eternal beauty.

Go to some large city and enter a good school of established organ, or select teachers of similar grade, and a happy future filled with usefulness and refined pleasures will be yours.

A. H.—As you say that your graduating pieces are to be the "Mandolinata" of Saint-Saëns and the A-flat Valse of Chopin, and as you ask to have some account of the composer of the former piece, I will make an effort to be of some help to you, if I may be.

As to Saint-Saëns, he is a French Jew, of extremely brilliant gifts and eccentric habits. He was born about sixty-five years ago, and is a typical Parisian. He is sometimes called the "Gallie Lix," just as Berlioz is called the "Gallie Berlioz." Certainly, the kinship of Saint-Saëns to Lix, as to genius, is very striking. By this it is not meant that he is devoid of personal originality, for that he has in wonderful overflow, but there

are many leading traits of mind in which Lix and Saint-Saëns do certainly resemble each other most strikingly.

First, they both were practical piano virtuosos of the most dazzling character.

Second, each was a positive phenomenon, almost a miracle, as a reader at first sight, and the stories told of them in this specialty positively stagger belief.

They say, for instance, that at Bayreuth, when Saint-Saëns was at the height of his Wagner enthusiasm, he sat one evening at the piano, in the presence of a large company of the world's musical notables, and read from the orchestral score one of the acts of the "Parsifal," and also from the score of the "Nibelungen." The former work was then unknown, and his arranging and reading were at first glance.

Again, in the third respect, both Saint-Saëns and Lix were weary of the temporary though glorious splendors of the virtuoso career, and settled down to composition, chiefly of the instrumental kind.

Fourth, the forms invented by Lix, particularly the symphonic poem, his most valuable contribution to musical morphology, and the pianoforte rhapsody, a form equally original, were most successfully imitated by Saint-Saëns. In the form of the symphonic poem he did some notable work of the very highest class.

But the kinship with the great master of Weimar did not stop with things of external form,—it was deeper, and included their spiritual structure and peculiar life no less.

Thus, the music of both masters, while abounding with rhythmic life and bold, striking harmony, was almost destitute of real melody. There is a decided preponderance of virtue over feminine emotions. There is pomp and splendor, rather than delicacy and tenderness. There is at all times a wondrous and fascinating brilliancy rather than deep feeling or earnest thought. They seem to lose the flashing surfaces of life, rather than its darker problems and its gloomy mysteries. They sing of triumphs, of festal gatherings, of the proud delight of self-conscious beauty and power, of the picture esque, and the strange. Hence, we have Saint-Saëns' best in such works as his "Danse de Death," and the fantastic for piano and orchestra, entitled "The Wedding Cake." There is in Saint-Saëns, as in the great Hungarian master, life, fervor, vivacity, burning energy, tireless enthusiasm, but real tenderness—never, and very seldom any deep brooding. Hence, when we hear the music of the charming Frenchman we think of splendid ball-room scenes, with all the glories of artistic costumes, where the air is heavy, yet intoxicatingly stimulative, with the sweet breaths connected by the chemist; where of a hundred lines glitter and burn and flame in rays that bewilder and half-blind; where conversation does not ripple gently in the curves and rings of catenates of witty epigram and clever compliment.

But you must look deep of value in the music of the gifted Frenchman. Few composers, indeed, can match him in this constant charm. For piquancy and apponement he is without a rival. His music glitters, not glows; yet, without a rival, his music glitters, engendered from within the substance of the ideas themselves. For a uniform, slow, and in secure rather by uniform, minute increments born by sudden and vast excursions. Make it a fixed rule never to waste time in acquiring that which is of little value, and, second, never allow yourself to lose that which has once been learned. It will be an amuse-ment to you, if you can form this habit of daily acquirement, to note at the end of a year to what a vast total the smallest daily addition will arrive. You say that you do not, therefore, let another day pass; but get to work, and jog contentedly along, learning a little each day, and remember the wise maxim of Goethe, whose vastness of achievement was equal to his quality: "Never lazily; never rest."

See her whilst I live  
Call the driver shivers,  
And what a red mouth hath her nose, the woman of the flowers."

Among poets Saint-Saëns makes me think of Swinburne. He has the same intensity of sweet and of bitter, the same bewitching mastery of rhythmic effect and the structural devices of form, and the same vivid sense of life in this living, breathing world. The "Mandolinata" is a tone-picture of a mandolinist, girl, and you must make a southern and altogether Spanish picture of the piquant, pretty, attractive creature. Play with daisy, with sun in the rhythm, and with a crispness of accent like the tinkle of gongs. Let your interpretation sparkle.

A. A. M.—There is one remark in your letter which pleases me greatly, and that is the remark that you can not conceive of a happy life with music omitted. That is the ring in the voice of an inquirer which I love to hear. That is the real metal whereby the soul is to be tested. It is the people who can not conceive of a happy life with music omitted who are the hope and strength of the cause of musical art in America. It is the spur of ambition moving the mind to effort by its sting on the one flank, and the spur of money-needs rousing the mind by its sting on the other flank, of which we hear most constantly. Every one who wishes advice is either restless with the desire to surpass others or to excel for ambitious reasons, or it is the person eager to live off the fragments and tithes from the altar of art who most frequently appeals to us. Our perpetual demand that music should afford us either a wreath of scarlet false-flowers or a bunch of jelly fruits for food is truly a manifestation of our two leading traits as a nation, viz., ambition and thrift; but it were well if more of our deep, rich, red, warm, pulsating blood of love were in our veins and arteries.

As to your various questions, I must say, first, by no means try that oft-explored fallacy of acquiring your technique in mammoth bales. It is a very frequent blunder in an aspiring young person to think of taking the huge draught of mechanical labor, of which so much terrifying talk has been heard, in one long-drawn, tender, fantastic picture of the "Dance of Death," and the fantastic for piano and orchestra, entitled "The Wedding Cake." There is in Saint-Saëns, as in the great Hungarian master, life, fervor, vivacity, burning energy, tireless enthusiasm, but real tenderness—never, and very seldom any deep brooding. Hence, when we hear the music of the charming Frenchman we think of splendid ball-room scenes, with all the glories of artistic costumes, where the air is heavy, yet intoxicatingly stimulative, with the sweet breaths connected by the chemist; where of a hundred lines glitter and burn and flame in rays that bewilder and half-blind; where conversation does not ripple gently in the curves and rings of catenates of witty epigram and clever compliment.

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But you must look deep of value in the music of the gifted Frenchman. Few composers, indeed, can match him in this constant charm. For piquancy and apponement he is without a rival. His music glitters, not glows; yet, without a rival, his music glitters, engendered from within the substance of the ideas themselves. For a uniform, slow, and in secure rather by uniform, minute increments born by sudden and vast excursions. Make it a fixed rule never to waste time in acquiring that which is of little value, and, second, never allow yourself to lose that which has once been learned. It will be an amuse-ment to you, if you can form this habit of daily acquirement, to note at the end of a year to what a vast total the smallest daily addition will arrive. You say that you do not, therefore, let another day pass; but get to work, and jog contentedly along, learning a little each day, and remember the wise maxim of Goethe, whose vastness of achievement was equal to his quality: "Never lazily; never rest."

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## THE MUSICIAN'S MARRIAGE.

A STUDY OF MATRIMONY AND MUSIC.

BY LOUIS ARTHUR RUSSELL.

The propriety of matrimony among musicians seems scarcely a debatable question, yet "Shall a musician marry?" is being discussed just now, especially since the appearance of an interesting, if not very philosophic, essay on "Music and Matrimony," by Mr. Cuthbert Hadden, in the "Cornhill Magazine." That musicians should be picked from among the professional classes as peculiarly unfit for matrimony, or of questionable fitness, is without explanation; but such is the case, and some misdirected philosophers are pleased to condemn the composer of music, the player of piano, and the like to celibacy, on the charge that the music life and the temperament which enjoys it are unfitted for domestic happiness.

Fortunately this opinion is not universal, and therefore musicians do enter happily into the state of matrimony; but enough has been said and written, sufficient of silly philosophy has been put forth, misrepresenting the musician and the music life, to warrant a discussion by the profession.

The marriage problem is not alone for the musician's solving; the question of propriety of marriage is not a question which refers itself in any way to music, or in any particular way to musicians as a class. A glance through any musical circle, or at the leading musicians of the world, will show that the chances of happy marriage are about the same as with any other class, or as with the world at large.

There is nothing in the nature of music which can in any way destroy one's affectionate disposition; there is nothing in music or its close contemplation which leads us away from the gentler emotions; nor does music incline us to eccentricism, though it is indeed a solace when we are without companionship of men or women. On the contrary, music constantly portrays a harmony of companionship; it is a communion of voices, and to the real musician, who lives inside the temple, these voices are of the spirit, telling of the inner life of man in relation to other men.

The contemplation of music rather inclines the mind to companionship than otherwise, and the ideal companionship is, doubtless, the ideal marriage of a man and a woman.

The study and practice of music, furthermore, tends to develop the emotional nature. Love is, first and last, an emotion, and there is no class of men more susceptible than the musician, with whom emotions are apt to grow to be passions. If, then, musicians are emotional and susceptible, and if love be the proper basis for matrimonial alliance, it appears easy to declare a musician a fit subject for marriage; at least, in so far as the heart is concerned in the matter.

Here, however, enters another item: To be a good husband or a good wife, one must be a practical house-maker or a good housekeeper, etc.; in other words, love is but a starting-point. The material side of matrimony is of real importance, and we say, with the old Spanish maxim, "Marry, marry, but what about housekeeping?"

That the practice of the piano is peculiarly conducive to good housekeeping habits or to good housekeeping can not be claimed, but that such a habit of study, properly ordered, destroys a man's business sense or a woman's love of order, or her cooking abilities, is not easily proved.

Music is by no means entirely an abstraction; its devotees are not all with long hair, drooping lashes, and ever-far-away brains. These conditions are sometimes affected by "artists," but usually 'tis by nature, and just for the sake of avoiding the hectic frenzy of hysterical women, that the "business" of the artist may prosper. It requires more brains, and brains of a finer quality, to write a symphony than it does to promote a good business transaction; it takes more brains to play a concerto or to conduct a chorus and an orchestra through an overture than are required by a ward politician who "pulls" himself into a good paying position;

yet we never question the propriety of matrimony on the part of a merchant or of a politician.

If, then, the musician possess an affectionate nature, a nature especially fitted for companionship and for the higher emotional life, and, with this *sine qua non* of ideal married life, he or she also has a fine quality and a sufficient measure of brains, why shall one not marry, and be happy and prosperous?

After all, then, musicians are but men and women, weak or strong, good or bad, provident or shiftless, as the case may be, just as is the rest of mankind.

Lord Bacon long ago wrote an essay, "Of Marriage and Single Life," in which he said: "He that both a wife and children hath given hostages to fortune; for they are impediments to great enterprises, either of virtue or mischief."

The Baconian theory holds that great men, and perhaps great women geniuses should never marry; the above quotation expresses the idea. That many great men have married, and happily, too, is a matter of history. Among the musicians—the great composers especially—the matrimonial record is encouraging.

Bach was twice married, and his home life was as happy as that of his fellow-townsmen. He was the father of twenty children, and his life-work in his art was stupendous.

Mendelssohn was most happily married, and there is no reason to believe that his service in art was in any way interfered with.

Mozart's wife was a real assistance to him in his work, and von Weber found in his wife every joy that an affectionate husband could wish.

Schumann and his wife, Clara, lived an ideal life; both were real artists—he an inspired poet of romanticism, she a genius of the pianoforte. Their life together was a model of marital joy, until his bad malady intervened.

Wagner married twice, and the last marriage, though of somewhat doubtful ethical propriety, was in no way an embarrassment to him as a creative genius; and in its way, the home life, at Bayreuth especially, was ideal, the wife, herself an artist in temperament, being a true companion to the composer. It is true, Hector Berlioz, Haydn were unhappily married, but neither of these misalliances was due to the music side of the composers' natures.

Handel, Beethoven, and Schubert did not marry; yet each desired to do so. In Handel's case a stern parent stood in the way, refusing his daughter's hand to a musician; Beethoven certainly loved, but he also was "but a musician," and could not aspire to the hand of a princess. Perhaps had these three masters been successful in their suits, music would have been the richer to-day, especially in the case of that sweetest of all singers, Franz Schubert, who, with a wife to care for him, might have lived many years and have blessed humanity with much more of his divine melody.

To-day many, if not the most, of the greatest of our musicians are married, and the average of happiness and prosperity appears to be their portion, so that it would appear that, in the realm of music at least, history refutes the learned Bacon.

But, after all, there is another side to the tale; there are at least theoretic reasons for the Baconian theory, though its logic be so often refuted by facts. Matrimony is a restraint, a limitation of freedom, a source of care and responsibility. Many spirits chafe under restraint and find unhappiness in any condition other than absolute freedom. The ideal marriage implies complete devotion on the part of both husband and wife.

Art also demands of its votaries a complete devotion; it is as jealous as a husband or wife; it demands nothing less than the life of the artist. It is the same with science, the same with any profession of letters; it is the same with business. Success of any importance is unattainable without an absorbing devotion to one's vocation.

How, then, can the two be reconciled and dwell together? How can matrimony and ambition be in harmony? How can both be successful in the same life? The whole question hinges upon the metaphysical problem of elasticity and comprehensiveness of the human heart and mind.

Schubert himself expressed the idea of final devotion when, upon being playfully chided by his mistress, the Princess Esterhazy, for having never dedicated any of his numerous compositions to her, he said, "Why should I inscribe any one of them to you, when all are dedicated to you?"

(The conclusion of this article, which treats on the domestic and social side of the question, will be printed in THE ETUDE for September.—EDITOR.)

## THE REVIVAL OF THE HARPSICORD.

BY FANNY MORRIS SMITH.

It is supposed that the clavicord, the "well-tempered clavicord" for which Bach wrote, is obsolete, so much so that articles are written to prove that it was incapable of harmony, that it could not be altered in pitch by the player, that its tone was incapable of prolongation, and the like.

As a matter of fact, clavicords are still in existence in very considerable numbers. Morris Steinert, of New Haven, Conn., found eleven in the neighborhood of his old home, in Germany, where he had received lessons on the instrument as a boy; and Mr. Steinert is not an old man to-day.

The fact that in Mr. Steinert's boyhood lessons were still given by clavicord players, and that he himself possesses its peculiar technique, brings it well within the list of modern instruments. That it is the indispensable key to the special intention of Bach and Handel in their clavicord music makes its revival obligatory on all lovers of the classic style. But aside from Bach, the clavicord, as an instrument for practical music-making, well deserves a rejuvenation on its own merits. In the hands of Mr. Arnold Dolmetsch, the well-known antiquarian musician, it has demonstrated its possession of beauties peculiarly its own. Pathetic and pleading in its legato resonance, it offers, by means of the continuous pressure of the tangent on the string, the same opportunity for delicate nuances of expression that is now reserved for bow instruments. Unlike the harpsichord, "the scratch with a tone at the end of it" familiar in our modern mandolin does not exist in the clavicord, which, being capable of just intonation, possesses a sweetness bewitching in the extreme. It is a much better known in England than in America; perhaps because the quaint beauty of the viola, plecter, and clavicords that Mr. Dolmetsch has brought back to the concert stage have found a congenial soil among the admirers of pre-Raphaelite art. Morris, poet, painter, artist, and humanitarian, was devoted to Bach played on this instrument. Dolmetsch went to Morris house to play the suites to him just before he died.

The indorsement of men like Morris and Burne-Jones may not be a reason for our "going into the clavicord," but it is a very good attestation of its sympathetic qualities to idealists of a very high order.

There are a number of these charming instruments in New York: Mr. Bernard Boeckelman brought one from Venice last season in its original case; the Crosby Brown collection in the Metropolitan Museum includes several, besides those buried in the curiosity shops of the city.

The clavicord as an instrument for practical music-making well deserves a rejuvenation. In the hands of Mr. Arnold Dolmetsch, its great apostle in England, it discloses excellent music.

The clavicord is not a large instrument; it is portable; it is not difficult to learn, since, being keyed, it requires only a knowledge of the cellist's shake on one string to make it legato in slow melodies. The tone is extremely sympathetic, and so sweet that players become infatuated with it. The action is simplicity itself, and, indeed, so is the entire construction. It could be manufactured very inexpensively, and, once made in the hands of piano-players, would find a home in every music room.

—A good ear for music and a taste for music are two very different things, which are often confounded; and so is comprehending and enjoying every object of sense and sentiment.—Greville.

## ARTISTIC PLAYING IN SIMPLE PIECES.

BY MARIE BENEDET.

ONE of the needs of the piano students of to-day is increase in appreciation of the beautiful. The power to interpret the pieces studied, which might be made to grow from realization of the truth that the subtle something which, for want of a better name, we have designating which, is to be found in much easy music, as well as in the master-pieces of the concert stage. Just as the delicate windflower of May is as perfect in its way as is the hybrid chrysanthemum with its myriad double-faced satin petals, so many simple compositions have a charm of their own as truly as have those which hristle with technical difficulties and scintillate brilliance from every measure. But this beauty is not to be grasped off-hand by the happy-go-lucky student. The workman, Thought and Study, must be called on to reveal it, with their tools, touch and tone, and the nasal student outfit of technic.

How are pupils to be taught to interpret the class of pieces suggested in a really musicianly way? Among the variety of modes of treatment requisite for the development of the different student individualities, a few may be mentioned. Cessation of the custom, prevalent among some teachers, of running the victim through a succession of pieces, without allowing time for anything approaching technical or musical finish in any one of them before the next is begun—a practice productive only of carelessness, superficiality, and inaccuracy of every sort. Drawing the student's attention to the numberless field of interest and charm in the realm of nature and in the fascinating world of books, thus stimulating the growth of an artistic taste, and gradually leading to the standpoint of willingness, on her part, to spend sufficient time on one composition to bring out its latent charm, to render it as artistically as may be. And, as a matter of course, selecting for the pupil's study only the best of the different grades of easy music. Another way is by drawing the student's attention to the musical content of the piece, impressing her with the truth that music is always the expression of an art ideal. The selection of pieces with their own positive of definite scenes or stories goes far toward quickening and holding the pupil's interest.

A few seasons since, at the urgent suggestion of a prominent musical educator, I connected with my lecture recital of usual concert degree a program selected principally from the best teaching pieces of varying grades, ranging from those within reach of ordinary students after a year's study to difficult masterworks. The intent of the program was to prove to students that there are to them unexplored fields of beauty in their own easy music; thus, by practical illustration of the charm and the pleasure resulting from thorough, protracted study, by revealing to them the beauties which lie beneath the surface in the simple compositions with which they are or may be familiar in their own work, to persuade them to put more of brain than heart into their piano study, that their own playing may become more musicianly. The object lesson has proven effective, and has been warmly welcomed at the colleges and seminaries where it has been given.

Touch and tone are the indispensable media for musical interpretation. They are materials with which the pianist works, as are the brush and colors of the painter and the special implements of the sculptor essential requisites for work in the other arts. As the right instrument in the sculptor's hand will give to the petals of the marble flower just the curve necessary to the desired expression of the beautiful; as, by lighter or heavier strokes of the crayon, the artist in black and white realises the portrait to the life,—so it is through the knowledge of the best touches to use, and when to use them, that the pianist makes the air eloquent with the inner beauty of the music.

What is touch? has sometimes been asked, with the idea, it would seem, that any use of the fingers or wrist which depresses the keys and thereby brings the hammers against the strings is all that is necessary. Nature has done very much for us in the formation of wrist, hand, and fingers; but she has not fitted them off-hand

to bring out the majesty, the power, the infinite pathos and tenderness, the merriment, the witchery, the sparkles and flashes of the tone-brilliance which lie beneath these "ebon and ivory keys."

It is only by long and earnest practice that the secrets of the keyboard are persuaded to yield themselves; but it may be recorded of piano study that, unlike some other lines of self-development, it gives a rich reward, by the way, in the gradual increase of power, and its resultant pleasures.

Schytte's "Berenice" and "Good Night," Zschneid's "Evening Calm," Schellmann's "From Fairland," Brahms' "Hungarian Dance" (No. 7), Reinecke's "Thousand and One Nights," are a very few of the easy teaching pieces with which really artistic effects may be made. "How difficult they sound!" I have sometimes heard students remark of such compositions, only because, to reach the springs of their attractiveness, the same means have been applied, in the measure needed, as those used in the rendition of concert numbers.

## SHOULD A BEGINNER BE TAUGHT VARIETY OF TOUCH?

BY LEO OEHMLER.

THE writer of this article has observed that among piano teachers everywhere there seems to exist much diversity of opinion as to whether, from a practical point of view, it is well to teach beginners variety of touch in piano-playing.

Some assert that they have found it best to teach the young students, first of all, how to acquire a perfect legato, not permitting them to use any other touch until they have acquired this manner of playing and some independence of finger action; the theory advanced by these teachers being that the majority of young players have the staccato touch by nature—that is, the natural impulse was to play everything staccato. They do not, of course, mean thereby staccato cat. They mean, of course, that the student, as taught, should not, but rather a general, detached, and non-singing manner of playing.

These teachers will further assert that no perfect finger or wrist staccato can be produced until a good legato is acquired, especially a fine pressure legato, such as is employed in a slow melody in which a singing effect is desired—as has been already.

The pressure touch, practiced by the student with a proper observance of hand as well as body position, and strict attention to the curvature of the fingers, especially the uncovering of the upper joints, develops and gives strength to the fingers more rapidly (as is claimed) than if finger or wrist staccato or arm touch were added at the beginning.

So far, this all seems both logical and practical enough, regarded from one point of view; and if all round satisfactory results are possible from that teaching procedure, well and good.

Other points of minor importance are, of course, embodied in the above-mentioned method of teaching, but it is only the chief points of difference we wish to consider: the staccato and legato, and their relative value as to teaching. Whether their union or non-union should be incorporated at the beginning is the question.

Now let us consider the other side of the question. Granting that experience proves how best to proceed in teaching, and that every teacher has distinct material to work with, yet the object (which should be sought by every teacher) is to implant resources for musical development in the pupil as early as possible, so that a versatile musician will be developed. Therefore, to arouse the young pupil's interest, I have found it advantageous to point out contrast in effects to be obtained by employing varieties of touch and to direct his attention to the signs employed to illustrate the effects desired.

The student, in practicing varieties of touch at home, is relieved of the monotony which would throw a pall over his efforts were he or she compelled to direct attention to legato practice alone.

The practice of finger staccato, conscientiously practiced, relaxes severely the finger muscles and strengthens

wonderfully the upper finger-joint. It is the most vigorous exercise for the entire finger which can be applied. The wrist always being weak at the start, requires also attention from the start, for which no better practice than wrist staccato (applied first to single tones; later on, to octaves) is to be found.

Why not give to each set of muscles in finger and hand an equal share of exercise from the beginning, so as to develop the hand for playing purposes all round?

Every observing student will detect the superior effect produced by the teacher in the performance of the study or little solo in course of learning. If left alone to follow his impulse to imitate (one of the chief factors to be considered by the teacher in a pupil's development), he is usually disappointed in his inability to produce similar effects. But if strongly marked contrasts in key attack be shown him, and the consequent variety of tonal effects to be obtained thereby, he imitates them no longer in a parrot-like manner, but with the consciousness of applying intelligent factors to the end sought.

Thus I have found that to him is then given variety of practice-resources, as necessary must be avoided in order to sustain the pupil's interest at the beginning, the touch variety being the remedy.

My experience has been that the pupil gets a better conception of perfect legato and acquires it sooner by contrasting it with other key treatment.

If the aim is to develop not only the mechanism of playing, but also to ripen the young student's musical nature to make him think and feel, this is accomplished sooner by teaching touch variety. For I maintain that attention applied to several factors creates interest and arouses numerous facilities to activity. Thus concentration is learned and the thinking powers increased.

Pressure legato, non-pressure legato, finger staccato, wrist staccato, and arm touch I deem necessary from the beginning.

## CHOOSING MUSIC AS A PROFESSION.

We often hear the question, "Am I fitted for music?" and also such expressions as "I have a good idea for music and would be successful if I only had a chance," or "I wish I had studied music when young," etc.

We can not understand, says the "Metronome," why any one should waste his life or time in vain regrets of these kind. If a person is gifted with musical genius it will come out in some form in due time, but it will never see those who are constantly sighing over lost opportunities. So many men and women rush into the musical fold who have no ability whatever that it is no wonder that we are overcrowded with hundreds—yes, thousands—of half-educated instrumentalists and vocalists. They choose the musical vocation not because they have any talent, but because they want to shine above others, and foolishly imagine that a musician's life is an easy one. They are so carried away, too, with self-conceit that they really think that the musical art would suffer without their aid.

No one is fitted for music who is afraid of work, and, no matter how high or how grand may be one's ideas of the art, he will fall flat unless there be some practical talent in the person himself. The number of people who would have "starved the musical world" had they been blessed with opportunities "when young" would probably go away up in the thousands in this country alone! Perhaps it is wise that they were deprived of studying the divine art in their youthhood, for just imagine how we should be overrun with musical geniuses now had they been allowed to develop their wonderful gifts!

—A musician who had known Beethoven very well told an interesting thing about Beethoven's pianoforte playing. "One thing," he said, "particularly attracted my attention, and that was that he played with his hands so very still. Wonderful, as he was so exact, but there was no tossing up and about of the hands, but they seemed to glide right and left over the keys, the fingers doing the work."



## RAG-TIME.

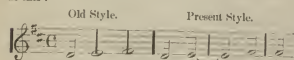
BY G. CROZAT CONVERSE, LL.D.

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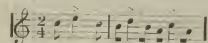
The labor devoted by a music student to ascertaining which tone-master has used rag-time most felicitously, effectively, would not be wasted. If his effort took him from the works of those composers whose names are on every student's lip into the less beaten tone paths, he might benefit both himself and the music world by bringing into deserved publicity neglected merit, as, for example, the fugues of the German composer, Buxtehude, which rank, in excellence, with some of Bach's; or those of his worthy brother composers, Froberger, Widor, Merckel, and others, whose names are not extensively biographed.

If curious to know rag-time's notational beginning, he will try to ascertain, doubtless, when notes, all of which originally were of one equal length, were made to vary in length; in ascertaining which he will find that it was when notational syncopation was first effected, and that it then was effected in a way that caused the application of this term to the notational and musical result—a term which signifies cutting. Doubtless his research in this regard will lead him to accept the generally accredited historic statements that notes were thus equal prior to A. D. 1330, and that Doctor J. de Muris, of Paris, then invented notes of unequal lengths; to which information he infers that equal-lengthed notes must be cut to prolong the vibration of a sound in a natural sequence.

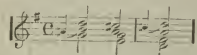
Examples of this note-cutting he may find, too, such as this:



Notational and nomenclature variety followed this invention in such a way as to give to music driving notes an English term early used as a synonym for syncopated notes—a term which is more elegant and musically significant than rag-time, for it directly indicates the character of this tonal movement, which is a driving of one note into another. The Italian term for it—*Alta Zoppa*, derived from the Italian *Zoppo*, lame-saviors, more than rag-time, of this tonal movement's artistic complexion; and the following Italian example of it is quite like passages in to-day's rag-time pieces:



The *Acciacatura*, a term derived from the Italian *Acciaccare*, to crush, to jam,—as understood by the Italian author, Manfredi,—is, in tonal effect, a rag-time variety of present popularity: a thing that is crushed or jammed usually finds itself ragged. This crusher is sometimes intended to be so much of a transient note of animation as to necessitate its performance to be, as Dr. Burney, the musical historian, says, "as if the key were red hot." Example:



Rag-time is nothing, musically, if not a driver, crusher, and of the most aggressive kind. Its raging desire for appropriate materials for its techno-compositional make-up causes it to be so. Hence, it syncopates passing notes, appoggiaturas, suspensions—whatever it can subtly make subservient to its purpose; whatever perturbs being fish to its net, its highest art aim being perturbation, so far as perturbation does not work serious violence to the natural feeling for euphony. Its earliest notational users restricted it to music for keyed instruments, but its aggressiveness soon sent it among the voices.

Here is a right neat little token of musical learning, on the line of qualifying or preparing for a vocal syncopation, taken from the old Irish melody of "Hush! the Cat":



Here is a grand one from Mozart's "Figaro":



How this dramatic exclamation would have thrilled the heart of the old Dionysius of Halicarnassus, who founded his opinion, that accent is the source of all music, upon music which was old to him!

So popular is rag-time now that the academically technical accentual divisions—grammatical, oratorical, pathetic—will have to be broadened in their scope, or added to by the musical grammarians, thereby to so adjust them to its present public status as to satisfy its exacting devotees. Addition seems to be their easier way, making these divisions to be: grammatical, oratorical, pathetic, altogether crashing. Doubtless Dionysius would not protest if this fourth division were sweetened into esthetic; and he might now quote optimally from Mozart's and Beethoven's works in its favor. Kant's conception that everything may be regarded esthetically would fortify this sweetening, apparently. Technically speaking, the esthetic accent being an irregular one, it fits—as a descriptive definition—rag-time very well; a kind of time which is part and parcel enough of music's fiber to be worthy of this dignity. The music student, when comparing the use of rag-time by one tone-master with that by another, will notice the different degrees of refinement it can be made to assume by the hand of genius. The music critic's (Jahn) re-loving national life; Mozart's give the tone of good society," is in harmony with the rag-time idea; for, of all musical materials, syncopation can be so inspired as, in Horace's words, grandly to "strike the stars," or mealy descend to the depths of banality—hiccoughing haecanality. That it, like any other fad, is the victim of numberless abuses is a patent fact. Among the present numberless rag-time pieces, many are as forcibly to and as unenterprising as were those wooden mechanical canons, with the construction of which conceited ancient musicians amused themselves and wearied their patient friends.

A rag-time piece, to be clever, witty, piquant, amusing, must have thoughts which find appropriate, best expression through syncopation. The art-canon, of universal application, which should govern the musician when he is composing rag-time pieces are that, (1) he should know what his music is to express; (2) he should believe that what his music is to express can be best expressed by the use of rag-time. If he is governed by these canons, his rag-time music will be truly esthetic; if not, his screeds may be, as some present rag-time effusions are, instances of what might be classified under the head of musical cretinism, tonal idiocy with deformity; or he ethically considered as tonal viciousness—the attempt to render music attractive at the expense of truth.

Rag-time having, as has all music, its therapeutic element, its present popularity, in this neurotic country and age of man, surely has a felicitous timeliness which the music student should note because of its general anthropologic value; note it with applause.

Rag-time music is now resorted to by overworked minds quite as novel reading is by the tired statesman, with keeping many a harried worker from *Jeû de se*. Fondness for it, as a cure, is less traceable to mental or moral degeneracy than to physical dyspepsia. Our song-shops are wisely dispensing helpful rag-time cures for the morbid conditions of the nation's neurotic trouble; yaine than Nietzsche's call for men who are more than men—over-men—a call which fittingly lands him in bedlam.

When the music student has reached a conclusive

opinion, by research, concerning the compositional employment of rag-time, in a comparative regard, and one as to its general, musical, moral, and medicinal value, he doubtless will be ready to confess that his time has been profitably spent; for his research must have shown him what an important and far-reaching musical departure its first notational appearance in tone-art indicates, and what a great tonal evolution its birth inaugurated.

*Erratum.*—In "Rag-time" article, No. 1, in THE ETUDE for June, the first note in the Gregorian Tone should be C instead of A.

## NOTES ON SCHUMANN'S "SOARING."

THE general effect of this piece is of a somewhat extravagant reverie, as when, in a wakeful mood, one passes the hours of night in imagining all sorts of adventures, such as the sober light of day immediately shows to be impossible. It is essentially a fantasia, or, perhaps, more properly, a rhapsody; the tempo, therefore, is not to be held strictly, but to be faster or slower as the mood changes, taking care, however, not to lose the general character of the whole piece, which is indicated in the title, "Soaring," a mode of progress in its nature opposed to anything resembling hard work or dragging. The form is a sort of rondo of three subjects, each of which is plainly indicated in the notes at its first appearance. The first subject occurs four times; the second, twice; the third only once.

A. The difficulty of reaching this tenth may be obtained for small hands by playing the lower C and E-flat of the melody with the left hand; the right hand will take part when it comes within the octave. This method leaves the left hand still free to play the bass notes in the third measure.

B. At the beginning of the second measure it is very difficult to bring out the upper D-flat with sufficient force; it needs to sound out like a trumpet.

C. Take the first chord with the right hand, after which the left will continue the melody here and later throughout the piece. Observe that the low C is an octave lower than printed.

D. The two soprano F's are not tied by the slur, although the notation has nothing to show to the contrary. The customary dot over the first note, probably let it sound unduly shorten the quarter notes.

E. The tenor phrase of six notes here is made to sound out softly, but quite perceptibly; it is a subordinate melody. The principal difficulty of this passage is to carry the sixteenth notes in a perfectly uniform rate of movement. A rubato here has a very unpleasant effect; the sixteenth note motion is the main feature of the rhythm. It needs to be very even and distinct, but not loud.

F. Be careful not to produce a melody effect with the right hand here by striking the upper notes too strongly.

G. The right-hand melody is to be somewhat staccato, and to be plainly answering that in the bass.

H. The left-hand A-flat, A natural, B-flat, etc., are to sound softly, but with a certain fullness of tone like a horn.

I. The chords in the right hand ought to be played rather firmly, and the upper note has to sound out like a song; the entire effect is that of a chord-movement, the melody a little louder than the other voices, the eighth notes carrying the rhythm of the accompaniment.

J. This effect is much like that at I, but the whole is louder here. The dotted quarter-notes must be held their full value, and in order that the tone may continue in satisfactory quantity they must be struck with a little more force than would otherwise be necessary. The same is true of the dotted half-notes in the bass.

K. Mysteriously, the chords softly, the low bass a formless shape in the obscurity.

L. Here the caldron boils more violently, the original tempo is resumed, and the climax is reached with the sonorous entrance of the principal subject at the double bar.

M. At the risk of being charged with impertinence, I have taken the liberty of adding metronome marks to indicate approximately the tempo usually taken by artists in the different parts of this piece.

## No 394

Prin. - Principle Subject.

Sec. - Second " "

Third-Third " "

## SOARING.

(AUFSCHWUNG)

Robert Schumann, Op. 12, No. 2.

Fingered by M. Moszkowski.

additional fingering and notes by W.S.B. Mathews.

Molto allegro (M.M. ♩ = 96.)

Sehr rasch.

Prin.



Third.  
M.M. No. 88.

(i) *mf*

(j) *mf*

*f* scherzando  
ritard.  
*a tempo*

*f* *Ped.* \*

(b) *f* *Ped.* \*

*f* *Ped.* \*

*f* *Ped.* \*

*a tempo*  
*mf*



4

(k)

p

(l)

M.M. ♩ = 96.

f

f

f

f

f

M.M. ♩ = 84.

f

f

f

f

p

(e)

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in systems, each consisting of a treble and bass staff. The music features various note values, rests, and dynamic markings such as *dim.*, *f*, *pp*, *ritard.*, *a tempo*, *mf*, *Ped.*, *f*, and *Allargando*. There are also performance instructions like *M.M. = 100.* and *f*. The notation includes many beamed notes, suggesting a fast or intricate passage. The page is numbered '5' in the top right corner.



# PIFF PAFF.

POLKA - GALOP.

H. Engelmann, Op. 333.

SECONDO.

Intro.

Polka-Galop.

1 2

*f marc.*

*p*

*ff* *mf*

*Fine.*

# PIFF PAFF.

POLKA - GALOP

H. Engelmann, Op. 333.

PRIMO.

Intro.

Polka-Galop.

*ff marcato*

*p*

*f marcato*

*p*

*ff* *mf*

*Fine.*



## SECONDO.

Trio

*p*

*f*

*mf*

*ff* *bravura*

*marcato*

1 2

*D.C.*

2737. 6

## PRIMO.

Trio

*p*

*f*

*mf*

*ff* *bravura*

*marc.*

*D.C.*

16m

2737. 6



THE MERRY MILL.  
JOYEUX MOULIN.

Edited by  
Ferdinand Dewey.

FRANZ HITZ, Op. 203.

Allegretto.M.M. ♩ = 100

*un poco marcato il canto*

*sempre stacc.*

214

*CRESC.*

*rit*

*pa tempo*

*staccato*

214

\_\_\_\_\_

rit

Andantino quasi Allegretto. M.M. ♩ = 92

The Miller's Daughter sings.

*a tempo*

legg

dim

a) The song ends with the first note in this measure, and begins again at B on the next page.  
The passage between is a sort of interlude.



*p*

*cresc.* *rit.*

*a tempo*

*staccato* *sempre staccato*

*piu f*

*dim.* *p* *pp*

# WILLOW GROVE MARCH.

EUGENIO SORRENTINO.

Tempo di Marcia.

*ff energico* *mf* *ff*

*p*

*p*

*p*

*p*

*p*

*p* *2<sup>a</sup> timf* *strict rhythm*

*1.* *2.* *Fine to Trio* *ff* *p*

*D. S. al Fine.*



## TRIO.

*p semplice*

*mf*

*poco a poco crescendo*

*stringendo*

*ff marcato*

*p*

*ff*

*pscherzando*

*mf*

*ff*

*8-strict rhythm*

*p 2d time f*

*ff bravura*

*ff marcato*

*ff*

*ff*



## Andante, from Sonatina in D Major.

Piano or Organ.

H. Lichner, Op. 297, No. 6.

Andante cantabile. M.M. ♩ : 76

*Poco espressione*

*cresc.*

*pp*

*f*

*p*

*f*

*piu tar- dan- do*

## SHOUMKA.

Introduction DANSE UKRAINE.

Lento con dolore.

JOSEPH PASTERNAK, Op. 16, No. 2

*p*

*f*

*p*

*dolce*

*cresc.*

Dance.  
Allegro ma non troppo.

*rit.*

*dim.*

*mf*



Musical score for page 18, featuring piano and bass staves. The score includes various musical notations such as dynamics (*f*, *p*, *mf*), articulation (accents), and fingerings. The key signature is one flat (B-flat), and the time signature is 3/4.

Musical score for page 19, continuing the piano and bass staves. The score includes various musical notations such as dynamics (*p*, *ff*, *mf*), articulation (accents), and fingerings. The key signature is one flat (B-flat), and the time signature is 3/4.



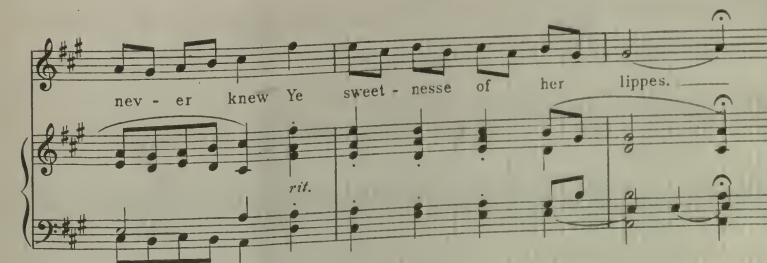
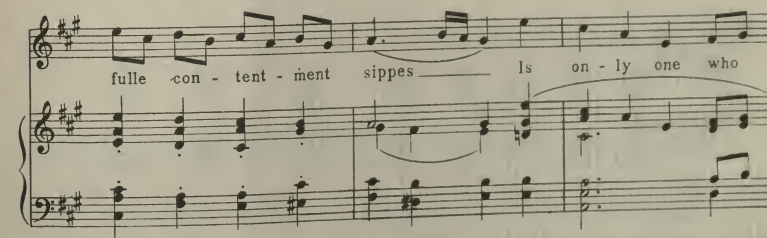
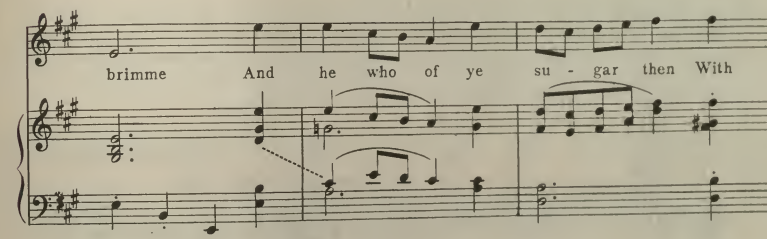
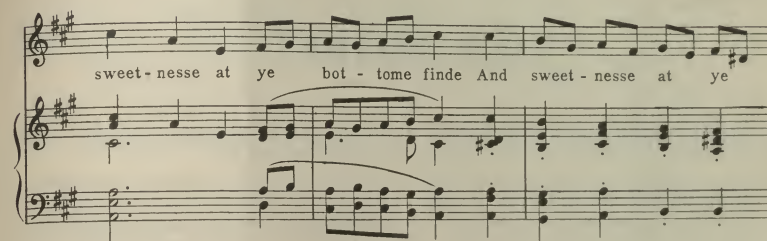
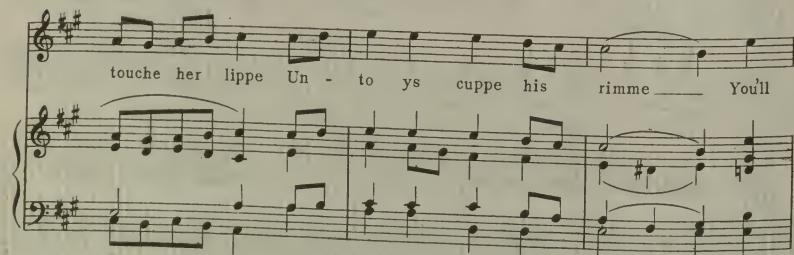
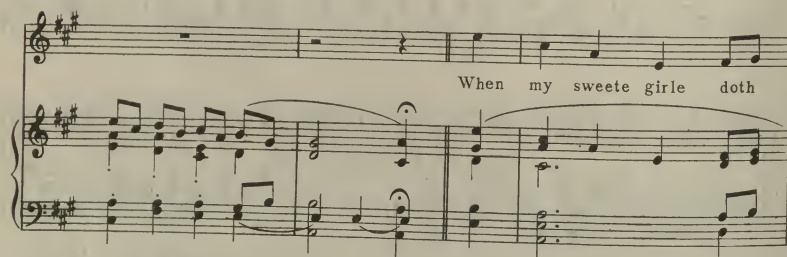
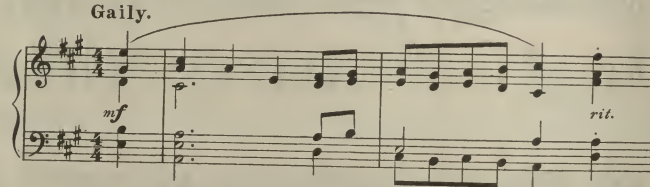
## FOR NELL.

ON GIVING HERRE A CUPPE.

Poem by G. H. D.

NICHOLAS DOUTY.

Gally.





# LOVE SONNET.

The Sonnet is a rhymed verse of fourteen lines arranged according to a prescribed plan. It consists of two parts, a section of eight lines (called the Octave), and a section of six lines (called the Sestet). One single wave of emotion, too deep for the simpler lyric forms of poetry, is usually expressed in the sonnet.

Composers have seldom set sonnets to music, perhaps because of the technical difficulty involved. The music must naturally fall into two closely connected but distinct sections even as does the poem. The setting of de Sainville's sonnet by Francis Thomé, fulfills perfectly this requirement; the octave forms the

Translated from the French,  
of A. de Sainville,  
by Frieda Douly.

Largamente. M.M. ♩ = 58

*dolce*

Soon as the ra-diant morn-ing sun-shine  
Sous le so-leil qui les ir-ri-se,

*poco accel.* *rall.*

Kin-dles the lil-ies with gold-en light, — I too would in — thy  
En do-rant leurs — re flets so-yeux, — Je vou-drais dans tes

*colla voce.* *colla voce.*

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first musical section of the song, the sestet the second musical section, marked by the composer "Piu lento".

The translator has preserved the rhymes exactly in the order of the original, and has endeavored to make the translation as literal as the form and the English idiom would allow.

The song must be sung with that freedom of tempo, and careful diction which is characteristic of the French school. All the little tempo-variations and marks of force must be strictly observed.

Nicholas Douly.

FRANCIS THOMÉ.

Moderato ma tempo rubato.

*poco accel.* *rall.*

tress-es so bright Wan-ton at will, dar-ling mine;  
blonds che-veux Pas-ser lé-ger com-me la bri-se;

*colla voce.*

*con spirito*

And on thy ros-y cheeks wherewith Ring-lets, rip-pling in pur-est de-  
Et sur ton cou char-mant où frise U-ne boucle aux plus on-du-

*rall.* *con anima*

light, Held in the bond-age of thy sweet might, Bask in thy love-li-  
leurs, En res-pir-er, vo-lup-tu-eux, L'en-tiv-rant par-fum qui me

*colla voce.*

*rall.* *Piu lento.*

ness di-vine. Soft-ly as stray,  
gri-se. Comme au has-ard,

*dolcissimo*

*col. voce. cresc.* *sf.* *Due Ped.*



*poco accel.* *rall.*

sum-mer winds fair, Kiss-es should fall on thy beau-ti-ful hair,  
 sans y pen-ser, — Se-rail-ce vrai-ment lof-fen-ser

*colla voce.* *sf* *p*

And on those cher-ry lips of thine I should place, in  
 Si sur les lè-vres de ce-ri-se, Je met-tais, sa-

*cre* *scen* *do*

full-ness of bliss, On-ly one kiss, en-chant-ress mine,  
 chant l'a-pai-ser, — A-vec l'a-mour qui tu m'as pri-se,

*cre* *scen* *do*

*con grand'anima* *molto rit.* *al tempo* *molto cresc.* *f*

But all my life, my love should be in that one kiss.  
 Tou-te ma vi-e, Tou-te ma vi-e en un oai-kiss.

*colla voce.* *molto cresc.* *al tempo* *f*

## INTERPRETATION.

BY A. J. GOODRICH.

[We have made selections from several chapters of the work on "Interpretation," by Mr. A. J. Goodrich, of Chicago, which is now in press. These excerpts will show the character of the book, which gives that knowledge which is the basis of the correct understanding and artistic interpretation of music.—ED.]

## MINUET.

This is classed in the Mozart epoch because the earlier examples were not clearly defined in respect of those qualities which characterize the finest specimens of minuet. Composers of the seventeenth century occasionally introduced into their suites a movement in triple measure which they called minuet.

But the peculiar grace and charm which Haydn, Beethoven, and Mozart infused into their minuets are lacking in those of Corelli, Conperin, and Bach. Hence, the author classes the ideal minuet with modern dance movements, for it really is a product of the latter part of the eighteenth century, and belongs to music's most melodious epoch. The famous "Minuetto" in Beethoven's A major quartet may be cited as an example. The grace of this simple movement is such that conductors of symphony orchestras frequently include it in their popular programs among the numbers for string orchestra. The first section is here appended:

Ex. 172.

Nearly all modern minuets commence on the third beat, which, therefore, receives either a rhythmic accent or a melodic punctuation so long as this peculiarity is manifest. (See Example 172.)

The minuet was derived from the ancient peacock dance and retains the ceremonial character of that obsolete movement. The performer should imagine a goodly number of ladies and cavaliers disposed in couples on the floor of a ball-room. The music begins. The dancers salute each other in graceful obeisance and then pose in curving figures, each cavalier extending his elevated hand to the lady opposite, who offers hers in return, and thus they glide by. It was not so much a dance as a pantomimic promenade in which courtly grace, elegance of manner, and dignity of carriage combined with rich costuming and brilliant surroundings in presenting a captivating and harmonious picture. The movement of such a minuet (Example 172) is very moderate, and since grace and pose are the principal characteristics the tempo should not be rigid, but slightly variable and yielding. Neither should the accents be strongly marked, for that style is inclined to suggest angularity of movement, as in the rigaudon and the czardas.

There are minuets which begin upon the first instead of the third beat; for instance, the one in Mozart's last E-flat symphony. Yet even here the third beat frequently comes into prominence in such places as these:

Ex. 173.

And the favorite "Menuet Ancien" by Paderewski is another instance. The first period begins upon one, but the second and third periods begin unmistakably upon the third beat. So does the repetition of the initial period:

Ex. 174.

The coda also starts with a preliminary note. Paderewski's minuet in G-minor manifests the same ten-

## THE ETUDE

dency in its rhythmic grouping. If the music does not divide itself naturally in this manner the student must not include punctuations nor special accents for the sake of an arbitrary formula. But in nearly all modern examples the peculiar features here mentioned will be found, upon close examination, to exist, and their presence must influence the interpretation. This statement has been called in question on account of the seeming exceptions, but the criticism is a superficial one. The author recently examined fifty minuets by standard composers, and found that forty-four began upon the third beat. Since then he is still more firmly established in his original belief (expressed in his "Musical Analysis"), because it is founded upon very substantial facts and circumstances.

All such examples as the minuet from Haydn's "Oxford" symphony, from Mozart's last G-minor symphony, and the minuet in von Weber's sonata, Op. 24, require frequent punctuations after the second beat of certain measures, or a corresponding accent upon the third beat when it is the beginning of a rhythmic group, thus:

Ex. 175.

The emphasis on the tied note is principally on account of the synopated character of these phrases. See, also, the minuets in Schubert's "Tragic" and B-flat symphonies.

## INFLUENCE OF RHYTHM UPON MOVEMENT.

There was at one time considerable misapprehension of Beethoven's intention in designating the second movement of his Eighth Symphony, "Allegretto Scherzando"; and the movement, measured by quarter instead of eighth, was usually taken much faster than Beethoven intended. While it is true that the quarter note beats succeed one another rather slowly (about  $\text{♩} = 48$ ), the fact must be considered that the melody notes are mostly sixteenths and thirty-seconds:

Ex. 217.

An allegretto movement measured according to customary standards would be altogether too fast for the grace and beauty of this number. But the term *allegretto* was intended to be understood in its literal sense, indicating a cheerful style; and the short notes,  $\text{♩}$ , are not parenthetic or adventitious, but form part of a principal theme, and are therefore played prominently as melody notes.

Compare these thirty-second notes with those in the introduction to the master's Second Symphony, or with the groups of eight thirty-second notes in his Opus 2, No. 1, adagio movement. These latter are unaccented, excepting when they fall upon regular metric divisions. The composer was therefore justified in his use of the word *allegretto*, though he seems to have presumed that we would "read between the lines." The intention would, however, have been more plainly indicated by means of  $\text{♩}$  in place of  $\text{♩}$ .

## TONE-COLOR.

Variety of tone-color has become such an essential element of high-grade piano-playing as to demand a systematized mode of procedure as to how and when

special effects may be produced. Suggestive imitations of orchestral and other instruments naturally form the basis of this attempt to outline such a method. And even though one may seldom have occasion to imitate orchestral tone color, yet the ability to do so will prove of inestimable value in performing a wide range of piano literature. The mere suggestion of a definite tone-quality at a certain point in an opus often stimulates the imagination of the performer by presenting to his mind a tangible ideal.

Furthermore, there are numerous instances in which it is not only legitimate, but essential, to approximate as nearly as may be the peculiar timbre of certain orchestral instruments. Mr. Arthur Friedheim's performance of the "Tannhäuser" overture is here cited because of the pianist's successful attempt to reproduce particular tone colors according to Wagner's original score. Also the "March Brillante" from Raff's suite, Op. 51, as played by William H. Sherwood. The author wrote on his program at the time "wood wind," the evocative imitation having been remarkably clear.

Let us suppose that an inexperienced player undertakes such a work as the favorite march from Raff's "Lenore" symphony. The performance is colorless and uninteresting. Now, suppose, further, that the principal indications in the original score are explained to the performer. The effect will be greatly enhanced, even though the interpretation still remains unsatisfactory. The prelude is here quoted with the necessary indications as to timbre:

Ex. 350.

These effects are easily produced, if one knows how they sound from kettle drums and horns, according to the original score; and certainly a clearer impression is conveyed to the listener by means of these suggestive imitations. Even in the piano sonata by Beethoven, Op. 53, von Bülow in his special edition wrote over certain phrases *quasi oboe*, *quasi fagotto*, *quasi clarinet*, partly because the great composer usually had an eye to the orchestra, but principally, as an inducement to the pianist, to change the tone quality during the antiphonal motives. (See von Bülow's explanatory footnote in reference to these imitations.)

Accompaniments to concerti, when played on a piano, demand considerable skill in this respect, since the character of the work is frequently sacrificed by an schismatic accompanist.

—In America, more than in Europe, Bach's music is erroneously regarded as something to be mastered by mature years. It is not necessary that a child should understand the dignified architecture of a Bach composition; nor is it probable that children, barring a few phenomenally gifted ones, can follow with interest and intelligence polyphonic masterpieces that tower in the world of lofty musical creations. How many adults enjoy any but the very simplest of Bach's compositions? Even musically educated people are too often inclined to avoid Bach, laboring under the impression that the old giant wrote many difficult note combinations, but very little melody.

Let a child be educated in a Bach atmosphere and it will soon learn to love and to understand the father of architectural music. Of its own accord it will not saddle Bach's musical religion as something not to be approached without reverence and respect. Knowledge can come only with experience, years of application, and earnest thought. But if love and respect for the old masters are sown in the child's mind, understanding of his works will come with ripper years and maturer intelligence.—"Musical America."



## SOME HINTS ON THE USE OF THE PEDALS.

BY S. N. PENFIELD.

ARTICLES without number have been written on the proper use and common misuse of the pedal. Still every writer has his own view-point, and, moreover, a practically new set of teachers and of pupils comes and goes in about five years; so that many rules and hints must be repeated in order to be brought to the attention of all.


The common term "loud pedal" is a misnomer. To be sure, it is one of the incidents of its use that the volume of tone is somewhat increased by the holding of the pedal for some consecutive notes; yet this is but incidental, and volume of tone is properly secured by the touch alone, while the "loud pedal" is used as often and as freely in soft and even the softest passages as in the loud.

The proper term is "damper" pedal, since it lifts from the wires the dampers which, when resting on the wires, clog them and prevent them from vibrating and sounding. As every one notices right away, the immediate effect of the pedal is to prolong the tone, thereby accomplishing what would otherwise require a third or a fourth hand, while the two hands of the player are at liberty to leave the keys already struck and busy themselves with the playing of other notes.

This seems in theory a simple thing, but in practice the utmost care and precision is required, or a note or notes held by the pedal will sound over into a new combination of tones with which we must deal, and which really hideous discords. Carefully used the pedal is of invaluable assistance in clearing the various parts, and to accomplish this a critical and well-trained ear must be judge and master, for it is quite impossible for pedal marks or for any teacher to indicate all the desired nuances.

A few general principles can, however, be indicated. The notes most calling for pedal sustaining are, first, the low bass tones or fundamental bass notes, and, second, certain tones of the melody part. Thus far in the present the observation and theoretic application of advanced piano students keep pace and agree with me; perhaps also in practice. But now we strike some snags.

It is a well-known fact that when the pedal is pressed and the wires are thereby set at liberty to vibrate, anything that jars the piano will set the entire system of strings in slight vibration. Any one may notice this by the simple expedient of pressing the pedal and then striking smartly the under side of keyboard with fist or palm of the hand. There is a decided difference in the effect of a full chord struck upon the piano with or without the damper pedal. In the former case it sounds a little blurred and confused; in the latter, clear and definite. Nor is this all. Each tone that is sounded on the piano with pedal pressure is slightly reinforced by a sympathetic harmonic tone from the eighth, twelfth, fifteenth, seventeenth, nineteenth, etc., lower. This adds a little to the confusion.

The ideal use of the pedal is, therefore, to press it instantly after the playing of a note or a chord, especially if the latter be a loud one. This must, of course, be done before the finger has left the key. Sometimes this is not feasible, as, for instance, the case of a broken chord where the bottom note (probably the most important one to be held) has to be instantly forsaken by the finger. But where the pedal must be applied precisely with a chord or note, there is always danger of also catching and sustaining a previous note, and certainly if this has been allowed to follow. For the dampers to stop the vibration of the wires and consequent sound, there must be actual contact. Therefore the foot must be lifted clear of the pedal or the tone may not quite stop. The use in the Presser publications of the mark  is far preferable to the time-honored Ped. & X. With these latter it is impossible to mark with exactness the precise duration of the pedal. As to advisability of soft pedal use, there is a difference of opinion. In the old-time squares and in some uprights the soft pedal effects were produced by the insertion of a strip of felt between ham-

mer and string, thereby entirely changing and ruining the quality of tone. This was properly condemned by teachers. But in the grands and modern uprights the quality of tone is practically the same and simply softer, which certainly seems legitimate.

The terms *una corda* (more properly called *due corde*), *tre corde*, indicate that the tones are given out respectively by a part or all the three unison strings for each note. This is accomplished on the grand piano by the simple expedient of moving the entire keyboard and hammer action a trifle to one side. In most uprights the soft pedal holds all of the hammers nearer to the strings, so that they can not acquire momentum and force in striking the wires.

## UNDERSTAND MUSIC BEFORE PLAYING IT.

BY WILLIAM E. SNYDER.

PROBABLY the majority of piano teachers in this latter day regard the study of harmony as essential to a good understanding, interpretation, and sure memorizing of piano literature, but just how to make it apply to the pupil's immediate étude or piece is an interestingly important matter. However, we know there is much teaching of harmony which consists almost entirely of writing chords to figured basses according to a plan, clashing rules, with little or no study in recognizing intervals and harmonies by hearing and playing them—without the least consideration of their musical effects, without the slightest application to the music that the pupil has under study.

Of what practical use is the study when the most interesting, inspiring, and suggestive parts of it are thus cut off? If one wants pure mental training in letters and figures, why not employ some such study as algebra or geometry, which would be better fitted for the purpose? In harmony there is an aesthetic quality which must not be overlooked. There is a science of effects produced by different tone-combinations and a color scheme. When a good student finds the study dry it is because it is stripped of these qualities.

Now, when we study a language—say, for instance, German—we do not think it sufficient simply to learn a set of cut-and-dried rules regarding the construction of certain words or phrases. But, as in the modern "natural" method of instruction, we take a few common objects to begin with, either in reality or imagination, give them names, learn signs to represent the names, and lead on through the study by association of ideas. Why not teach music in the same way? To illustrate: Our objects in music, heard or imagined, are tones, or sounds of regular vibrations. They may be divided into three classes: first, single tones, afterward developed into melody; second, combined tones, or harmony; third, on a higher plane, both single and combined tones, which express thoughts and emotions and paint pictures.

The first thing, therefore, is to present single tones to the pupil by singing and playing them. Their names and signs are not to be thought of until the objects themselves—that is, their sounds and qualities of highness and lowness, or quantities of vibrations—are quite familiar.

The letter names are next presented, in groups of octaves, followed by names of the octaves. After their signs and notes are used we introduce the study of the relationship between two tones, which proves to be a complex one indeed before finished; and the learner must be led slowly and skillfully, every point being kept clear as he proceeds, the least confusion of mind or hurry indicating a stop for more complete digestion of ideas.

The mastery of two-note relations leads to those of three or four notes. Robert Browning says:

"I know not if, save in this,  
Such gift be allowed to man,  
That out of three sounds, he frame,  
Not a fourth sound, but a star."

Such thoughts as these, given with each lesson, quicken the imagination and develop aesthetic sense.

Here, as everywhere, teach the chord itself first, standing by ear its position in the key, its formation and color, before naming or writing it. The reason we give first training and prominence to the sense of hearing, or "ear," as we call it, is because music is transmitted to the brain entirely through that organ, and, therefore, it must be gradually sensitized and educated until it can transmit its impressions to the eye. We give first training and prominence to the sense of hearing, or "ear," as we call it, is because music is transmitted to the brain entirely through that organ, and, therefore, it must be gradually sensitized and educated until it can transmit its impressions to the eye. We give first training and prominence to the sense of hearing, or "ear," as we call it, is because music is transmitted to the brain entirely through that organ, and, therefore, it must be gradually sensitized and educated until it can transmit its impressions to the eye.

It is my belief that no pupil should be given a piece to play which contains a chord or scale he does not understand, unless, perhaps, for sight-reading. True grading of his work consists in giving him a piece which he can mentally and technically grasp, the contents of which he already presents. I believe, furthermore, that even the beginner in piano-playing should be beautifully learned in the laws of harmony to enable him to analyze every little piece he is about to play, as the first step toward learning or memorizing it.

Great painters spend years in drawing and great pianists in analyzing before painting or playing. The difficulty is that many pupils are in too great a hurry to finish, or to "graduate," as they say; they want to play music, even in public, before they understand it, and the result is that their playing is as ridiculous as the reading in German of a person who perhaps knows something of the pronunciation, but does not understand a word he is saying. Some would-be musicians are like the college student who wished to make short cuts in his course because he wanted to be out the sooner, making money, and on requesting the president to cut his course, the latter replied: "Yes, we can shorten your course. It took the Lord one hundred years to make an oak, but he can finish off a squeak in three months!"

## MUSICAL ATMOSPHERE.

BY FRANK L. EYER.

It is questionable whether there is not too much stress laid upon the necessity of a musical atmosphere sometimes. It leads to discontent among art students in the smaller towns, and frequently brings to our cities would-be geniuses who would be better off at home for all the good a musical atmosphere will do them.

While there is no doubt that—

"Full many a tower is born to blush unseen  
And waste its sweetness on the desert air,"

we must bear in mind that genius is born, and not made, and that it flourishes anywhere and under any circumstances, and will hew out its own way over all obstacles.

Musical centers, with their musical atmospheres, do not necessarily make great musicians. They educate and widen to a great degree, but, unless there be a vast talent and much preparation on the student's part beyond mere enjoyment, he will receive little actual benefit from the advantages such centers afford.

If you occupy an important post in a small town, better stay there—at least, until called to fill a position in the city. It is a fine thing to have ambition ever to force ahead, but "discretion is sometimes the better part of valor." The world generally throws its wreath of immortality upon the shoulders of some man who has not sought for it.

Do not become disgusted or discontented with your narrow surroundings. Do your work, and do it well; and if the world absolutely needs you, you will be found out. The great trouble to-day is that about half the work of the world is being done by cripples—men who would try to make us believe they are great. Wait until the test comes. Some new hero, who has been digging along faithfully for these many years in the background, he will receive the crown.

Fill your little drawer in life's cabinet, but be sure to fill it full, and, above all, be contented—not satisfied, but contented. The rest will take care of itself.

## A MUSICIAN'S READING.

BY ALEXANDER MCARTHUR.

QUITE a large number of music students may be met with every day, even in the most exclusive art centers, who, knowing little outside the technic of their art, yet aspire to the title of musician. They have no idea of the dates of the birth and death of Beethoven, for instance, and would be puzzled if questioned as to the period in which Handel or Mozart flourished. They know that Bellini wrote "La Sonnambula" and that Wagner composed "Lohengrin,"—most of them do, at least,—but of the esthetics of the art, its periods of development or the histories of the great musicians as composers, and much less as men, they know nothing.

Their entire time is given to technical study; hours are spent at finger exercises and scales, nifty brain and muscles are dulled with weariness, but not an hour is devoted to the cultivation of their musical intellect or a thought given to the root and strength of all art—its esthetic side.

To play Chopin or Beethoven, Schumann or Mendelssohn, Brahms or Tchaikowsky, as they should be played, you must know these composers not only as composers,—that is, through their compositions,—but also as men. It is folly to expect that dexterity at instrumental technic will make an artist. Take a pianist, for instance: How can he understand the inner intent of an early Chopin composition unless he knows something of the story of the bewitching Constantia, whom Chopin calls "my ideal"? or of the later compositions, unless he has a glimpse of Paris as it was in the thirties, when Heine, Berlioz, Liszt, and Balzac flourished, and the fascinating and tempestuous genius, George Sand, whose faithfulness or perfidy over-shadowed and shortened the last years of the Polish poet's life in all her glory.

Consider even the Mendelssohn Lieder. Who will understand them fully unless he knows something of the ideal life led at Leipzig Strasse, No. 3, or peruses the charming letters that passed between the members of the talented family who dwelt there?

Be it Beethoven or Schumann, Chopin or Brahms, a knowledge of the man is also a knowledge of the music.

Even more is necessary: a knowledge of the time and customs, of the age they they lived in, of their nationality and the influences brought to bear on their thoughts.

Take Tchaikowsky, for instance. Where, outside of Russia, does one hear his music played as it should be played? Although it is not so difficult, taking it all in all, as that of Richard Strauss or Brahms, quite other ideas, lights, and intentions must be brought to bear in its interpretation. Musicians who had the good fortune to hear the Russian composer conduct his concerts when in this country, and who will compare his renderings with those of such men as Panu, Gerike, or Thomas, all of them first-class and conscientious musicians, will realize my meaning. Nor will Russian music be understood rightly or rendered properly by foreigners until the thoughts and ideas, the history, and, above all, the intentions of the vast Slavonic empire are known and realized.

Not all the technic in the world will enable an artist to produce that broad cantabile, with its infinite sadness, subdued passion, and intensity, peculiar to Russian music unless he first feels it, and he will never feel it until he knows Russian thought. It is not given to all to reside in Russia, the easiest manner of doing this; but there are Russian books open to all (by Tolstoy, Dostoyevsky, Kriloff, Turgenieff, Gogol, Lermontoff, and, above all, Pushkin—Pushkin the inimitable, whose works, as well as literature, should be known to us), which will help materially to an understanding of the inner depth and intention of Russian music, whether it be that of Tchaikowsky or Glazounov.

So much depends on the spirit in which a composition is approached, so little on the letter! Yet students, ignoring the former completely, go on banging away at their pianofortes or scripping their fiddles until the neighbors rise up in mutiny and their own muscles give out.

It is the custom of all good Christians to spend half an hour, more or less, with their Bibles daily, and it should be the habit of good students of music to give at least a like amount of time to the study of the esthetics of their art. One half hour daily, given systematically, can accomplish much in a year. Of course, it is the minimum, and where there is three hours' practice, at least one should be given to musical science—counterpoint, harmony, and instrumentation; and one to musical literature—that is, history, biography, and explanatory books in general.

There is a form of reading that is easy and instructive—that is, the studying of the history and the periods of the pieces played at the concerts of the symphony orchestras. In all large towns these programs are published and can be had ahead of the season, and it is remarkable how much more interesting a piece will sound if you know just when and how and where it was composed. Composers of our day know this so well that some of them cover up very mediocre ideas by writing "Impressions d'Espagne," or "d'Italie," or "d'Ecosse" to their works, and so direct the thoughts into the wished-for groove.

Unfortunately, up to the present the greatest and best biographies of the great composers are somewhat expensive, such as Jahn's "Life of Mozart," Spitta's "Life of Bach," or Niecks' "Chopin," and I am always waiting for some long-sighted publisher to stumble on the plan of issuing these to students on weekly or monthly payments, so that all, even those in the most humble circumstances, might possess them. We all know, too, how the majority of even the wealthiest parents or guardians groan over the sums spent on books. Some teachers I have known have established lending libraries for their classes, to obviate all this and put knowledge in the way of all—an excellent thing, too.

Any one who buys books and loves reading knows that each volume added to the shelf is always a delight to the eye, and it is surprising how quickly works accumulate, and how rich and cozy they make a room.

But even to those who have nothing to spend in this way there are nowadays no excuse for the ignorance prevalent among students.

More than one American publishing house are now making a feature of musical literature, so that the only real difficulty for the buyer lies in selection. This, undoubtedly, is a nice question; but a good dictionary, for instance, Riemann's—or a good teacher can always help. The foundation of all musical libraries,—outside of the scientific works absolutely necessary, of course, to all who aspire to the title of musician,—no matter how small, should be a good Dictionary, and of dictionaries the best is Grove's or Riemann's. The latter is smallest but most up to date—both books should be bought if the way of laying books is to find out the position of the author and his or her probable sources of information, and especially their fitness. The works of musicians, however, must always be taken with a grain of salt. Liszt, as a personal friend of Chopin, ought to have written the best biography of the Polish composer, but he did not. Niecks' work far outshines that of Liszt, although the work of the latter is a gem in its way and will always be read by musicians with more interest.

If Liszt had been only written an opinion on Wagner it would have been unique in its way, but it could never have been a practical guide to students. Musicians are apt to be prejudiced, and although Liszt had found no fault in Wagner, still the question of Wagner's greatness remains unassailable. Wagner himself and his disciples, however, were limited by his followers; but prejudices, which were initiated, should never be taken seriously, although interesting, should never be taken seriously.

Italian opera has been bitterly assailed by Wagnerians; but there is much good in Italian opera, even although its form is sometimes foolish. Of course, opinions are free to all; and may they all flourish and flourish as they please. It is foolish to let us be. We cannot have too many. But it is foolish to let us be. We cannot have too many. But it is foolish to let us be. We cannot have too many. But it is foolish to let us be.

When muscles and brain are weary with technical

study there is nothing so exhilarating or encouraging as a dip into some good biography, or a few hours spent with Liszt or Rubinstein or Wagner, or any other of the great musicians whose works we possess. If we were invited to some reception where these great men were the lions, how eagerly we would rush there, and how eagerly anticipate the pleasure in store; but it is open to us so often to stall off in some shady nook of our gardens or some quiet corner in our homes and to pass as many hours as we wish in their company, partaking of their thoughts and instruction along with them and their ideas.

Merely as recreation, musical reading is to be recommended; but to those who desire to reach any distinction in their art it is not only a recreation, it is a necessity.

## APHORISMS ON MUSICAL EDUCATION.

BY CARL HEERMANN.

Translated by FLORENCE LEONARD.

WITHOUT appreciation, without applause, no man, least of all an artist, is likely to succeed; and the most purely spontaneous applause,—only too often outwitted by the irresponsible fault-finding of some critic,—the sincerest approval is but a small return for the days and nights of anxiety which the artist has spent on his work.

Talent alone is not warrant enough for the choice of a profession; character, personality is often a more important consideration.

Marie Ebner Eichenbach has said: "The character of an artist either nourishes or destroys his talent."

As no two men are exactly alike, so no two talents correspond perfectly. The position in which the artists work is all that is common to them.

Without diligence, upon which one can not lay stress enough, one can not accomplish anything in ordinary life even; how much less, then, in art, which is concentrated accomplishment and life intensified. Without diligence the greatest talent will grow rusty, as many examples warn us.

Talent, character, and industry are, then, the supports on which every structure of art must be raised.

To be diligent in art one must know how to be diligent, how to use and develop his strength.

And Goethe says, "Before you can make what is good you must know what good is."

The aim of education will always be to make the student strong, according to his talents, for the struggle with life.

The teacher must strive, also, to estimate justly the ability of his pupil and to direct properly the growth of that ability.

The best of teachers is only a sign-post, a guide. Whether and how any wayfarer climbs the steep mountain of art depends on the traveler himself, and is often conditioned on a thousand chances, small and hardly to be reckoned.

The greatest talent may fail to express itself because of an undeveloped or half-developed medium.

"Over success in art the gods appointed Toll as a guardian."

In art that labor alone succeeds which appears to be without effort, which even seems like the result of chance; yet in art there is no chance.

Whoever dreams of leading a life as an artist should never enter upon the artist's life.

—Used wisely every successive holiday or vacation season should leave us with larger and nobler thoughts of life; its obligations and its opportunities should develop and strengthen character and make us better men and women. A vacation season has a purpose far other than merely to leave away the time.



## THE SPECIALIST IN MUSIC.

BY MARY LOUISE TOWNSEND.

In the last three or four centuries the trend of human thought and activity has been, in the main, distinctly scientific. From the invention of the printing-press down to the latest creation of Tesla or Edison, the roll of human achievement numbers with increasing frequency the names of men that have devoted themselves to the study of facts in nature, their classification, and the development of their governing laws. Each new deed has seen either the opening of fields hitherto unexplored or an advance into realms already investigated until there have arisen so many divisions and subdivisions of the different branches of science that a mastery of any one of these requires a life-time of endeavor, and as a result we have the division of labor and the modern specialist.

Hard in hand almost with the rise of science has come the development of music, so that, if the last few hundred years have been preeminently scientific, they have been also preeminently musical, and it may be said that music is the art of the modern scientific age. In like manner, too, as each new discovery in science has widened the field of effort and enlarged the demands on those engaged in scientific pursuits, so each new step in the development of music has increased the realm of musical activity and placed a greater tax upon those who have devoted themselves to musical study.

But although there is also, in the development of music, a tendency toward the division of labor and the evolution of the musical specialist, this tendency has not always been so marked as in science, nor have all times nor all conditions been favorable to its growth. The musical pupil of today has always to attempt to receive the full message of his art, even though he be fitted to present only one phase of musical truth. And now arises the question, Is it possible for the modern musician, any more than it is possible for the modern scientist, to fit himself properly in more than one branch of his subject?

We hear frequent and, alas! well-grounded complaints against ignorance and narrow-mindedness in the musical profession, frequent pleas for broader musicianship, a wider and more comprehensive education for those engaged in various forms of musical activity—an attitude which is desirable within certain limits; but is there not another extreme to be avoided as well as the extreme of narrowness? Do we not all know men who have made failures of their lives through too much knowledge of too many things, and not enough knowledge of some one thing?

"Men are qualified for their work by knowledge, but they are also negatively qualified for it by ignorance," says Philip Gilbert Hamerton. Not a blind, bigoted ignorance which results in cripples like the religious fanatics of India, who lose all power but one, but the ignorance simply of the details in other fields than its own—a broad-minded ignorance, to speak paradoxically, which sympathizes with other modes of human expression, but resolutely devotes itself to its own phase of truth alone. Is it not possible, nay, is it not imperative, that the musician of the present should attain this happy middle ground between narrowness on the one hand and lack of concentration on the other, if he would be most useful to the world? Think for a moment of the technical demands on a modern pianist as against the days of Scarlatti, or on a modern violinist in contrast to Rameau. Compare a hymn of Palestrina with the "Elijah" of Mendelssohn, or the faint, embryonic opera of "Monteverdi" with the mighty "Nibelungen Ring" of Wagner.

How can a pianist in these days expect to shine also as a violinist, or a singer, or a harmonist, or an authority on musical history? And how can a teacher of piano-playing expect to equip himself properly as a teacher of any other of those things with all the requirements that the modern world demands? No one will, of course, deny that the pianist or the teacher should have a comprehensive acquaintance with all or at least most of the other musical branches. To understand what others are doing in closely allied forms of activity, and

## THE ETUDE

to know what has been accomplished in his own line, can not but help a man in his work. Furthermore, a general knowledge of and intelligent sympathy with every expression of truth, whether in art or science or history, can serve only to make him a better exponent of his own preferred specialty. Just as the specialist is laboring for the whole world, so he must needs realize what the world, through the various lines of human effort, has wrought for him.

But to strike the delicate balance between general knowledge and special attainment—that is the vital question of the hour; and how is this to be accomplished? How shall one gain the knowledge in a specialty that embraces all specialties?

The frequently quoted saying that the proper education of a child should begin a hundred years before he is born might well be thought of in this connection; but without carrying back quite so far the necessary influences, we may say that the training for a specialist in general and for a musical specialist in particular should begin with his mother. Read the lives of composers and artists, and note how rare are the instances in which the mother's influence has not been paramount in the development of her child's genius; then consider how much more necessary a factor it must be in the education of the less favored children of earth.

If the first requisite, then, in the proper training of a specialist is the right kind of a mother, the second is, of necessity, the right kind of teacher or teachers. That the teacher of almost any branch of learning in these days should be a specialist is getting to be more and more an established fact. In higher educational institutions this principle has long been in force, but even in public schools it is coming to be pretty generally recognized also, while in conservatories of music the division of labor has progressed in some instances to the point of separate teachers for technique alone.

Is it not probable, however, that another century, with its undoubted advance in learning, will see still further specialization in all directions, and that the day will come when every educator will be a thoroughly trained and carefully equipped specialist? How invaluable to a student to have each new phase of truth presented to him by minds specially trained to set forth that particular subject! How can he fail to gain the greatest amount of good in the shortest possible time, both for his general education and for his chosen work?

He will fail, nevertheless, if he lacks the third, and perhaps the most important, element in the training of a specialist—the power of independent effort. After all that a mother can do, after all that his teacher can do, the student must in the end and always be his own best instructor. And this, again, we learn from the lives of great musicians. How many of them, leaving behind early teachings and traditions, worked against needless discouragement to follow the clear, inner vision of things unperceived by other men. Something, surely, of this same courage of independent thought, only in less degree, perhaps, is necessary to any earnest student of music, however small and circumscribed his sphere of labor. Without it he will be at best only an imitator, and with it, even though he may lack the counsels of a wise and loving mother and the instruction of the best and judicious teachers, he can still make himself a power in the world, because his work will at least be honest and sincere and true.

## ANOTHER WORD ABOUT GOTTSCHALK'S "LAST HOPE."

THE ETUDE has received a number of inquiries about the version of the "Last Hope," as played by Gottschalk, which was mentioned in the June number of this journal. Mr. Wm L. Hawes, who furnished to the New Orleans "Times-Democrat" the data upon which the note in the June ETUDE was founded, has written again that certain information that has recently come to him of Gottschalk did go to Cuba from New York in 1883. When he returned to New York the "Last Hope" was put in print, published in 1884, afterward being revised as mentioned in the note in the June ETUDE.

## SOMETHING FOR TEACHERS.

UNDER the caption of "Music Teachers and Musical Half-Teaching," Mr. E. Irenæus Stevenson contributed a most timely and valuable article to the columns of a late number of "Harper's Bazar."

He says: "When one thinks of the tinkling and tum-tumming of five-finger exercises and subsequent kinds going on all over the world, and of the groundwork in vocal music that now is almost an essential part of a boy's or girl's schooling, it seems like thoughtlessness to say that time is lost and any substantial duty cast away in the education of young musicians by their regular and professional tutors."

"As an illustration or two of teaching which neglects its less visible offices let me refer to an extremely successful teacher of the piano, with a list of scholars that were not yet out of their earlier teens, particularly large, who remarked that he 'had no minutes to waste in making children any more musical than their ten fingers,' and that 'general information must come by and by,' whence it would, from somebody else, and 'take care of itself.' I suppose that his allowing—probably wholly unaware—a pupil of nine years, so musically interested, to believe that Mozart has been 'a great New York musician' in one of the conservatories of the city, and that 'a piece of music is something we play but don't sing, something to be sung like a song,' and that 'the piece I'm studying is by Schubert Mater,' are all among superfluous information for juvenile musicians!—to be communicated 'by and by,' and information 'to take care of itself.'"

Or this example: "At a Boston Symphony Orchestra concert in this city, a few seasons ago, two young girls—perhaps the one fifteen, the other seventeen, neither older—began talking behind me. One of them remarked that her music teacher had said, 'Just tell her soon they would take up Weber's.' 'Invitation to the Dance,' for four hands,' which allusion (some what startling in phrase) defined the scholar's technical advancement. A moment later she observed, pettishly, 'Do you know just what program music means? Is it music classic enough to be put into a regular concert program?' 'Of course, you little goose!' said her friend."

A talented scholar in a New York music-school of much note and efficiency informed me that 'opus' on a title-page meant, with its accompanying number, the year of the composer's life at which he composed the piece. This is a pretty theory; but my interlocutor could not explain its safety when 'Opus 3' or 'Opus 122' was in question. Another student of eleven, who played precociously, interpreted 'opus' to me not rationally, but no more correctly: 'It means the best order in which to take a composer's works for studying.'"

"On the other hand, another occasion gave me the chance to be charmed in observing how the schoolmaster in music is alert. Two lads sat next to me at an orchestral concert. Said one: 'No, I tell you the symphony ain't done yet—not much! They're going to play that—and then that. They are different movements of the same thing. Like checkers—some comes after the other.' Who heah?—rather relevantly asked the instructed boy, if with obvious levity. His friend, not showing that he suspects his excellent pun, and as if by one of those queer 'jumps' that children's wits make, answered, 'Bents? Why, the conductor, of course! That's what he's paid for. Shut up!'"

"A girl of fourteen, almost dangerously enthusiastic in practice, and playing with ease and expression such things as Beethoven's 'Pastorale' Sonata, two ballads by Chopin, and so on, told me casually that 'Brahms was Liszt's best pupil,' and in the same talk spoke twice of 'orchestration' as the manner in which a work is played by an orchestra."

"A legions little student in a Western city, whose fingers were precociously in quiescence, gave me no stand—oh, saddest irony of ignorance!—that rich great musical composers were most always very rich. . . . kings and queens petted them so." She evidently had never heard of a certain pauper's grave in Vienna or of the sum of Schubert's assets."

## Studio Experiences.

## A WARPED OPINION.

CLARA A. KORN.

How painful it is to hear pupils expound admirably upon the foibles and weaknesses of their instructors, as if they relished these shortcomings instead of condemning them!

One case in particular was surely deserving of extreme indignation, yet the pupil was so open from realizing this phase of the matter that she openly delighted in that which was most reprehensible in her teacher.

I met her casually in society, and she was glorying in the fact that she had studied music for three years in Europe.

"Oh, European teachers are the best after all," said she, with conviction; "we have no such teachers in America."

Murmurs of assent from some of the guests present. "My piano teacher was a perfect darling," she continued; "whenever I played he would put me on the shoulder and say, 'Miss G., you have a beautiful touch, you soothe me,' and then he would sit and listen as if he enjoyed it."

"That was nice of him," said I, ironically. "But my classmate D.—and Miss G. laughed gleefully. "Professor S. could not hear her. Just as soon as she touched the keyboard the professor would jump up and scream, 'Stop! stop! for pity's sake, stop! you make me crazy!'"

And Miss G. laughed, and laughed again, as if this were exquisitely funny.

"Did your professor do nothing to help your classmate to overcome her faults?" queried I.

"Oh, no!" replied Miss G.; "it would have been of no use. She had no talent whatever."

"Well," exclaimed I, rather testily; "she paid him for instruction, and was, I am sure, entitled to it. Screaming 'stop' does not improve a person's technique."

"The professor could not help it. She annoyed him so."

"Did he ever correct you?" interrogated I, to change the subject.

Miss G. glanced at me with a look of scornful surprise that plainly intimated that I was very impertinent indeed to insinuate that she ever required correction.

"Did the professor ever criticize your playing?" I repeated, in different words, not having been accorded an answer. "Did he explain anything, or tell you how to do still better?"

"No," said Miss G., emphatically; "it was not necessary. He was satisfied with my playing, and he either praised it or said nothing."

"What did you play after those three years?" "Clementi's Sonatinas and little sentimental things," readily responded Miss G. "I played that class of music so well the professor never cared to have me attempt anything else."

"You need not travel to Europe for that," ventured I; "you can secure this repertoire here as well."

"Oh, but American teachers can't compare with those in Europe," said Miss G.; and, unconsciously reiterating the identical words she had used in the beginning of this dialogue, she added, "We have no such teachers in America!"

## ANOTHER PLAN TO ASSIST THE MEMORY.

HELENA M. MAQUIRE.

THE ETUDE for April contained an excellent idea for a "Record Book of Compositions," in which might be kept a list of successful teaching and recital pieces for future reference, which leads me to disclose my own plan for assisting the memory. I, too, have learned how generally some plan may be used in teaching with satisfactory results, while other plans, apparently as worthy, fall flat and fail to elicit any enthusiasm.

Some three years ago I started to keep a record book, but somehow it refused to be kept, as I would neglect

## THE ETUDE

at the right time to make the entries, and when I did sit down to do it, was sure to have forgotten something. Nevertheless, I recognized the necessity for such a record, and my pupils cooperated with me in carrying out a little plan which has proved very satisfactory in every way.

We have a general review at the end of every musical year, and I then ask my pupils to go carefully through the music studied during the year; and to make out a list of these compositions, together with the composer's name, in their very best handwriting, as a "diary" to the year's work.

I then produced a box of gilt stars, and asked that one of these be placed beside every piece which had been enjoyed in the practicing, and with which they felt that they had been really successful.

The girls were delighted with the plan, and made me some very pretty souvenirs, which rest in a portfolio, easy of access and ready for reference at any time.

As each list bears the date and the name of the pupil who studied the compositions, I can recall at a glance just what grade a piece is in, to just what "temperament" it is suitable, and what faults it is helpful in overcoming, to say nothing of the helplessness in making out such a list is, in fact, in the pupil's mind the names of the composers—no easy task in itself.

Therefore, I think that this little plan will be found useful, interesting, and pretty, with just that touch of sentiment so dear to very young girls, especially when they admire their teacher and are eager to please her.

Mayhap, also, some amusing devices may be made in this way, together with its other advantages, it is in another little way of becoming better acquainted with these pupils of ours, whom we can never know too well. Perhaps the gilt stars may not always appear against those compositions which we feel are especially deserving to be crowned; but then I believe we have exercised our willingness to learn from little children, and all arguments to the contrary notwithstanding, their certainty is merit in music which appeals to children and holds childish attention long enough for good results.

## WANTED—MUSICAL MISSIONARIES.

E. A. SMITH.

Do not people have strange ideas regarding the study of music? A lady of education and intelligence said to me, recently, "My little daughter is ten years of age. I would like to have her study music. Do you think one lesson a month will be enough?" I replied by asking her if she thought one lesson a month in arithmetic would be very beneficial.

It opened a new field of thought to her. She had regarded music as a light study, to be picked up at any given moment as a matter of convenience almost entirely to the student. There are millions of people who have this same opinion regarding the study of music. A boy picks up a guitar, goes strumming a few chords, and after a little more wrestling with the instrument, he thinks the play, and that is one way people are led to think the piano may be studied and learned. A great many slaves are needed to disseminate a little information regarding the mission and value of music as a study and as a mental discipline.

## TWO EXTRANEUS.

KATHERINE LOUISE SMITH.

Did you ever have a pupil who wished to chew gum during the lesson-hour? I did. Every time the girl came, as soon as I discovered the chewing process had begun, I made her take the gum out of her mouth. It occurred to me that the divine musical affluents and gums occurred to me did not assimilate. She stopped taking lessons, and I verily believe it was due to my lack of appreciation and her desire to help the gum kindle and to her feeling that I was infringing on her personal rights.

Again, I had a pupil, the daughter of an accountant, mental healer, or seer, one who "held the thought." I always had to supply the child with a handkerchief, because "she never had a cold." Coughing and sniffing all through the lesson were, of course, sufficient evidence

of the truth of this statement. There was this much, however, to be said regarding her, that she caught the spirit of the musical work much more rapidly than one who had not studied the inner meaning of things. And right here, it occurs to me, is one of the tests of an honest teacher. If one has a child for a pupil who plays mechanically, who, in spite of all endeavors on your part, will not become interested enough to study into the composer's thought or meaning, who will not care who or what the composer is, and simply wants to strike the keys correctly, with no thought behind the playing, then it seems to me that struggling with the child is useless. The parent had much better put the same amount of money in some other education for which the child may have aptitude. "Poets are born, not made." So, in a sense, are musicians; and if music is not in a child, he or she will never be taught but a rudimentary, mechanical playing. To tell the truth about mechanical playing to a parent is often hard, for it probably means loss of money to the teacher; but it seems to me this is one of the tests of a teacher's rightness, and in the end, like truth always does in life, it will pay to be honest.

## MUSIC VENERERS.

CLIFFORD R. MARTIN.

I WISH to call the reader's attention to a class of music teachers who have so little knowledge of their art, and this knowledge distributed among their pupils in such thin sheets, that they may properly be called "venerers" rather than "teachers."

These persons know nothing of the aesthetics of music. Harmony, history, and musical acoustics are unknown qualities to them; indeed, many of them know precious little about the staff, yet they often have large classes and enjoy a certain popularity.

They seem to think most marks of expression are used only to ornament the page, and usually ignore such foolish marks as *rad.*, *rit.*, *dim.*, and even *cres.* and *dim.*

They have two tempos only—tempo "de value" and tempo "de two-step." They never use a metronome, and some of them have never even seen one. Think of a carpenter teaching his apprentices without the use of tape-line or rule! What stone mason would attempt to teach his pupil to lay a broad and sound foundation without the use of plumb-line or level? "Impossible," one says; but not more so than to attempt to teach musical tempo without a metronome.

I know there are persons who may they can feel the tempo of a piece. I have heard the cadence from Beethoven's "Moonlight" sounds played on the piano by several tempo feelers. They all varied, and none agreed with the metronome.

## HOME INFLUENCE.

F. A. WILLIAMS.

THE encouragement received at home has much to do with the progress of the music pupil. If the parents are musical, or are interested that their children shall make headway, so much the better, but if they are not, the chances are that the teacher and pupil will both have uphill work. When a parent brings a child to the conscientious teacher and says: "I want this child to have a thorough musical training, but do not want her to waste much time on water and sewer exercises," the teacher can make up his mind, right then and there, that he will have to instruct the whole family in the ways and wherefores of certain technical work, in order that the child may have any encouragement at home to work on such studies.

A pupil's lack of interest in her work often comes from lack of notice and appreciation at home. If the parents ask the child to play her exercises or pieces for them, and often give her a few words of encouragement, she will work much harder and will accomplish more than when she is made to practice or is not noticed at all (which is just about as bad).

Keeping the pupil interested in the work is one of the qualities of a good teacher; but if that pupil does not receive encouragement at home, success is almost impossible. The teacher should accustom all pupils to seek the home help. Parents may need a reminder from both teacher and pupil occasionally.













is always inseparably bound up with the emotional power of beautiful tones. "This is why M. Yague hunts the world over for a perfect violin, because as an instrument it is capable of giving forth a tone such as others can not. With another his technique is the same; the poetry of his imagination, the grasp of his intellect, are the same; but the tone is not there, and he can not draw it out. So it is with every other instrument, and with each player; so it is in the highest degree with that most expressive of all instruments, the human voice.

"It is not low loud you can sing, nor how high, nor yet with what runs and arpeggios, but it is the tone. For the moving power, the emotional power of the voice lies in its beauty and its sympathetic quality.

"The undisciplined voice of the child held for so many years in the hearts of the people of all civilized nations came from the quality of her voice. It was not that she could sing any higher or louder, or longer, or any more difficult passages, because she could not. Many a worthy German lady of simple girlish could pour forth a volume of tone such as Patti could not rival; nor did she try. In the recollection of those who remember Patti in her prime, it is not on the brilliant feats of bravura, with which she used to electrify the audience, that they love to dwell. It is upon her singing of some quiet passage of sustained singing in which she could pour out her voice in all its limpid purity, which produced an effect too deep for words or applause, but which remains in the memory as a moment of perfect enjoyment.

"The moment any artist, however great, permits himself to overstep the bounds, to forget that his voice is an instrument, and put power before beauty, marks the beginning of his downfall. No intellectual grasp, no declaratory power that seeks to bring out the meaning of each word, can for a moment supply the lack of that tone-quality that speaks to the sense of beauty.

"Every pupil should keep firmly before his mind as the goal of his ambition to make his voice an instrument capable of producing beautiful tones; and let him set this down for a fact that beauty of tone and ease of production are so interrelated that you can have the one without the other.

"The two form the foundation of good singing and the long life of the voice. Everything that is correctly used will grow strong by use. The voice that is easily and well produced will grow more powerful with each year. But let power or range be the goal, let the pupil bend all his energies toward getting as much volume as possible from his voice, and just so sure the voice will lose whatever quality it may have, sound forced and labored, and in the end he another ruined voice to add to the list.

"Next to the quality of the tone, that which makes most for the value of a voice is the ease with which it is produced. The first requisite for ease of production is that the voice shall not be given heavier work than it can stand. It is a delicate question to decide just how much a voice can do without any forcing, and the teacher must be the judge. The beginnings of forcing, like other bad qualities, may escape all but a most practiced ear, but it is then that the remedy can easily be applied. If a voice is left to the tender mercies of some ambitious pupil mill it is strained, the results evident to all, but to restore its freshness and strength is a long work, if indeed it can be done."

#### QUESTIONS AND ANSWERS.

"A Backwoods Girl."—The editor would advise you to discontinue the voices you mention entirely from your choir. They are probably at the age when their voices are changing, and have not yet gotten control of the mature male voice. It would be much better for you to discard them for a year or two until their voices are fully matured. This will probably relieve you of some embarrassment in the matter of incongruous quality of tone.

F. A. S.—It is quite impossible to answer your question with intelligence, because one writer may succeed better in writing for the baritone, another for tenor, and another for women's voices. I would advise an earnest student and teacher to make himself acquainted with all the composers and writers. Any amount of consultation of authorities will not make a young man a teacher. He must verify theories by experience; until he has done this, he will not teach with entire confidence.

Mrs. X.—If you are studying with a wise and cautious teacher it seems to me the question of the continuance of vocal practice during vacation should be left with that teacher for a decision. If not, I would take into consideration the amount of practice the voice had been having for the past eight or ten months, and if it was sufficient to make a real difference in its strength and development, would, by all means, advise four weeks of entire freedom from singing. You will find, when you resume practice, that the voice will have improved much more during the month of silence than it did during the preceding two months of practice.

THE ETUDE for September will be a number of special interest to our readers, at the opening of a new teaching season. Mr. Thomas Tappan will contribute a splendid article on "The Stemmum Life," viewed from the music teacher's standpoint. The "Old Fog" has forsaken his lodge along the Wisconsin, and left his boat to dry out along the banks of the stream, to sail across the "big pond" in one of the great Atlantic liners, and when his first again touch mother earth he will be himself to Bayreuth, to judge for himself of the Wagner drama at its own temple. In addition to this a department to be devoted to the organ and church choir will be inaugurated under the editorial supervision of Mr. Everett E. Tretz, of Boston. Besides the above there will be a number of other essays of a practical and interesting character and valuable departmental pages.

We wish to ask our patrons always to mention the particular number of THE ETUDE in which any book or music they may want or may inquire about was mentioned. It will greatly facilitate the work of filling the order or answer to the inquiry if this suggestion be heeded.

THE summer months have been busy ones for THE ETUDE. Many persons, teachers, students, and amateurs have taken advantage of our special three-month offer, and, as a result, our subscription list has shown a most gratifying increase. And what, more, we expect to hold these new patrons by a continuance of our liberal policy, and by following up our motto, which is that every number of THE ETUDE is to be an advance in some way on the previous number. This month is a good one for teachers to solicit their pupils and friends to become interested in THE ETUDE, and we shall be pleased to give all assistance possible. Send for sample copies and suggestions to solicitors.

THE new work by A. J. Goodrich, "Theory of Interpretation," is rapidly approaching completion. Our aim is to have it ready for the early fall trade. Those who desire the book at little cost must avail themselves of our special offer before it is too late. Seventy-five (75) cents will procure the book, if you subscribe for this price. When the book is once on the market double this price will be required for a copy. The book deals with every phase of interpretation. It contains the essence of all that has been written on the subject by Lamy, Christiani, Klawnsell, Paner, and others, with the additional result of a thorough research by Mr. Goodrich, who spent six years' study in the preparation of this material. The book will be of interest to every music teacher and student of music. We have issued a special circular giving an outline of the chapters in the book. This circular will be sent to any one on application. The object of the work is to broaden the musical intelligence by giving glimpses into the inner nature of this sound language. The book will tend to increase a reverence for the work. We can most heartily recommend the work to our readers; you will surely miss something valuable if you do not avail yourself of this offer.

LONDON'S "Sight Reading," volume II, which we have promised so many months ago, is at last in the hands of those who have subscribed for it in advance may expect the book about the time they receive this issue. The special offers for the work are now withdrawn. It can only be had now at regular market price.

"PICTURES OF GREAT COMPOSERS," by Thomas Tappan, is a new work of musical literature for children. It tells the story of the great composers' lives in simple language, more in the form of a story than as a biography. No dates are given and only the incidents that interest a child are dwelt upon. Every music studio takes up music would love the book; in fact, every child that object of music study is to create a love for the art, the serious study will be easier and drudgery shorn of its terror. Our special offer for the book is only 50 cents, postpaid, if cash is sent in advance. If the book is charged, the postage will be extra.

We have in press a pipe-organ instructor, by J. H. Rogers, of Cleveland, Ohio, entitled "Graded Materials for the Practice of the Pipe Organ." It is a beginner's book, and will be especially valuable for a piano-player who wishes to take up the organ. There is no good reason of this kind by an American author for American students; in those in popular use are old and exceedingly strict in style. Mr. Rogers is a capable organist and a thorough musician. He has made an interesting work that will be useful to all organ students. It will be ready for the fall teaching. Our special advance price on this work will be only 50 cents, postpaid.

We will publish during August a "Key to Mandell's Students' Harmony," which will be a great aid to those who have been using the latter work and those who are about to study harmony. Every exercise in the book is written out in this key. These students who are noted from any good teacher can take up the study of harmony without the aid of a teacher. The proper way to proceed is to work out the exercises without referring to the key, and then compare the written-out exercise to the one in the key, and any mistakes can be at once detected. To the young teacher this key will be of great aid in showing the best manner of writing harmony. The special offer price of 40 cents, postpaid, will only be in force during the month of August.

We published a list of good Sunday-school books in last issue which were offered at five cents each. They have not all been sold as yet, and if any of our readers are in need of any of these books they can be had at the same rate if still un sold. For small classes or for Sunday-evening service of song at home a good collection can be had at very small cost.

THIS is the time of the year for teachers to prepare for next season in the way of examining new works, methods, new ideas. Send for our catalogue of music, which describes every piece of music and gives grade, etc. Select those (by number) and we will send them "on sale" to any of our patrons. It is not necessary to write out every name in ordering. Mark the catalogue and send it, or, better still, send us the catalogue numbers. We publish the very best line of educational works to be found anywhere, and you can now is the time to acquaint yourself. Our stock of other publishers' works is very large, and we aim to keep everything, no matter where published. If you have not selected your dealer for next season, write to us for terms, etc.

"PUFF-PUFF," by H. Engelmann, is a brilliant salon piece for four hands in gait tempo. Neither the primo nor secondo part is difficult, but the combined effect is, and the next two issues, reaching our subscribers just as the term begins, are read by more earnest students of music in every locality than it is possible to reach in any

other manner. Our circulation in a great many localities is greater than all the rest of the other papers combined; greater in every locality than any other one. Our subscription books are open for inspection always to our advertisers.

We have a few up-to-date schools who keep advertisements in THE ETUDE constantly, and can safely say they are the most successful schools in the country to-day, because they advertise in THE ETUDE, but because they know a good thing and use it. We have made a special price for professional advertising, and we would like to hear from all schools, as we know they will be benefited.

THIS is the last month of the three months' subscription to THE ETUDE for 25 cents. The three months are to be selected from the summer months' issues beginning with June or July issues. This serves as a trial subscription for pupils and others who wish good reading and music for summer. No additional premium is allowed on these to those sending in clubs.

SPECIAL OFFER FOR AUGUST.—To those of our subscribers who will send their renewal during the current month, and include \$2.00 instead of \$1.50, we will send, in addition to THE ETUDE for a year, a copy of "Anecdotes of Great Musicians," by W. Francis Gates. This is a book handsomely bound in cloth and gilt, the price of which is \$1.50. This is a unique collection of anecdotes of great composers, players, and singers. We can safely say it will furnish lively and entertaining matter that will be of interest to any one. The book contains about three hundred pages.

Your subscription need not expire with the current month to take advantage of this offer, but it must be sent in during this month, whether the expiration is a past or future one.

THE following is a list of the names of teachers of Music "Touch and Technique," that have been received since the appearance of the June issue. We will continue these lists from time to time as names accumulate. If you use Mason's "Touch and Technique," send in your name, also the names of any teachers you know who are using the system:

Kathryn Romer Kys, 2819 Golden Gate Avenue, San Francisco, Cal.  
Miss Pearl Peebles, 9 Kendall Square, Salt Lake City, Utah  
Miss Minnetta Buchner, Gibson City, Ill.  
The Emily T. Leslie, Helena, Mont.  
Miss Mae B. Starns, 537 North Twenty-second Street, Philadelphia.  
Miss Ellen R. Payne, 911 Wise Street, Lynchburg, Va.  
Mr. F. W. Foster, 17 South Portland Avenue, Brooklyn, N. Y.  
Miss C. L. Franklin, 2312 Main Avenue, Laurel Heights, San Antonio, Texas.  
Mrs. A. H. Waite, 910 C Street, Tacoma, Wash.  
Miss A. V. Bruce, State Normal School, Ellensburg, Wash.  
Mrs. H. Wardell, 39 St. John Place, Brooklyn, N. Y.  
B. H. Fairlight, 39 St. John Place, Brooklyn, N. Y.  
Mrs. Nellie Brophy, 214 Church Street, Roskone, Va.  
Mrs. Augusta Keichert, Colton, Cal., Box 182.  
Mrs. L. E. McNairy, Little Falls, Minn.  
Annie May Van Doren, Clarksville, Ohio, Box 110.  
Unalaska Sisters, Ureline Academy, Altan, Ill.  
Mrs. A. L. Rhodes, 307 Adams Street, Macon, Ga.  
Miss Bessie Harriet Fairlight, 39 St. John Place, Brooklyn, N. Y.  
Mrs. J. B. Metz, Central College, Huntington, Ind.

#### MUSIC IN THIS ISSUE.

"SOARING," by Robert Schumann, is so well described in the regular reading columns of THE ETUDE, on page 256, that it is not necessary to do more than to call attention to it here.

"PUFF-PUFF," by H. Engelmann, is a brilliant salon piece for four hands in gait tempo. Neither the primo nor secondo part is difficult, but the combined effect is, and the next two issues, reaching our subscribers just as the term begins, are read by more earnest students of music in every locality than it is possible to reach in any

"THE MERRY MILL," by Franz Hitz, is a fine piece of descriptive music. The opening strains are easily suggestive of the subdued murmur of the mill-wheel lazily turning on a warm summer day, when but little is to be done in the way of grinding. In the second part "the miller's daughter is heard singing as she sits by the mill-race and perchance indulging in day-dreams of the dance to come off in the evening." The piece also has a distinct technical value.

"WILLOW GROVE MARCH," by Eugenio Sorrentino, the talented leader of the famous Banda Rossa, which won such high praise and great success at Willow Grove Park, Philadelphia, this season, is a splendid example of the popular march. It was played time without number at the park, and always received with enthusiastic. It has a magnificent swing from beginning to end, yet withal a dignified character. There is nothing cheap or commonplace in it. It is a success already. A four-hand arrangement is also about ready.

THE "ADANTE" from Lichner's Sonatina, Op. 297, No. 6, is a beautiful little piece, and we can thoroughly recommend our readers, of all grades of playing ability, to put some time to it. It is thoroughly melodious and musically to a high degree.

"SHOUMKA," by Joseph Pasternack, is a splendid arrangement of an old folk-melody of the Cosack of the Ukraine in Russia. It has the minor character so often found in folk-songs. This melody is also the basis of "Dance Ukraine," by Kirchner, for four hands, which was published in THE ETUDE some months ago.

"FOR NELL," by Nicholas Denty, is a fine encore song in the old English style that should commend itself to singers and teachers. It has been used by the composer with success in his concerts.

"LOVE SONGS," by Thomé, is one of the finest examples of French song that can be offered to the public. It is a gem of the first water and no singer or teacher's repertoire can be considered complete without it. It lends itself to a most artistic interpretation.

#### HOME NOTES.

Mr. F. SLOAN HALL, of Orlando, Fla., died in the latter part of June. Although Mr. Hall was blind, he had a large class of pupils and was very successful in his teaching.

Mr. GEORGE H. HOWARD has accepted the position of co-director of the Emily T. Leslie School of Music, Language, Literature, and Art, Boston, Mass.

The Iowa State Music Teachers' Association held their recent annual meeting at Marshalltown.

Mr. EDWIN M. SHOOTER has accepted the position of director of the piano department of the (Gainesville, Ga.), Conservatory of Music.

Mr. and Mrs. W. E. KIRKHAM will open a school of music in Waterbury, Conn. Mr. N. H. Allen, of Hartford, will have charge of the organ department.

Mr. THOMAS TAPPAN, of Boston, is on a trip to the Pacific coast. Mr. Tappan's lecture engagements include Los Angeles and other points. He will also lecture at a Chicago summer school on methods of child teaching.

The new officers of the New York State Music Teachers' Association for 1899-1900 are: President, Thomas Tappan, of Troy; secretary, F. H. Tubbs, New York; delegates to M. T. N. A., President, J. H. Crane, John Tag; place of next meeting, Saratoga.

Mr. HENRY G. THOMPSON, of Philadelphia, organist and conductor, in his Europe. He will be married, in London, to Mrs. Mary Forney Wesley, of Philadelphia, daughter of the late John W. Forney, founder of the Philadelphia "Press."

The Midland Chautauque was held at Dan Milos, Iowa, July 6th to 20th.

Mr. A. J. GOODRICH and his wife will hereafter be associated exclusively with the Sherwood Music School in Chicago.

FRANCIS H. W. PARKER, of Yale University, will conduct his "Horn Novelties" at the Birmingham, Eng., Festival next fall.

Mrs. R. C. HAMILTON, of Hume, Cal., closed her season of teaching with a recital of her pupils in vocal and instrumental music, June 10th.

The fourteenth annual exhibition of the Knox Conservatory of Music, Cincinnati, Ill., was held June 10th. There were thirteen pupils in the graduating class.

Mr. E. A. SWIN, Fargo, N. Dak., gave a recital by his "Price" pupils June 6th. Five pupils were presented in successful pupils.

Mrs. EDWORTH, Elmira, N. Y., closed her season with a pupils' recital, July 8th.

Mr. A. WILLIAMS, Los Angeles, Cal., has been giving a series of educational pupils' recitals during the past season. The last one was on June 8th.

The music department of Fisk University, Nashville, Tenn., had 175 pupils the past year.

Mr. and Mrs. R. J. KENTON, Fremont, Ont., gave a concert of Scotch music, June 6th.

The closing recital of the pupils of Miss Beech, Morrisville, M. J., was given June 21st.

The annual closing exercises of Mrs. Nellie L. Drury's pupils were held June 21st at Hazards, Va.

Mr. C. BUCKNER WOODBRILL is spending the summer in Texas. He will give a series of recitals in the South and Southwest in the fall.

The pupils of Miss Holbrook gave the closing recital of the season in the M. E. Church, New York Mills, July 1st.

The "Choir Concert" of the Toronto Conservatory of Music was held in the conservatory hall June 23rd. Diplomas and medals were presented.

We have received the calendar and register of Nantux Academy, Mich. Commencement exercises were held June 20th to 22d.

The commencement exercises of the Conservatory of Music of Heidelberg University, Tübingen, O., were held June 20th. There were two graduates.

The pupils' closing recital of the Cedar Rapids, Iowa, College of Music took place June 1st. It was a doing a good work.

Mrs. THEODORE BURTON received a very complimentary notice in the "Bulletin of the Society of American Authors" for June, 1899, on the occasion of her being initiated with the degree of Doctor of Music.

We have received the register of the Chicago Conservatory for 1899-1900. The faculty is a strong one, Leopold Godowsky heading the piano department.

The graduating exercises of the Crown Mountain Institute of Music, Paudon, N. Y., were held June 10th to 12d.

PUPILS of Miss Fay Simmons gave a concert in Association Hall, Boston, June 24th.

The Dallas Studio of Music gave an opening recital July 18th. The instructors are: Mrs. J. D. Roberts, singing; Mrs. E. B. Roberts, piano; Mr. F. Schmitt, violin.

Mr. FRANK MACDONALD, of Philadelphia, will open a school of music, diction, modern languages, and painting. Mr. Macdonald was formerly with the Net College in Philadelphia.

Mr. H. M. BUTLER, of Loganport, Ind., has issued a circular giving testimony on the value of music and on reasons why music should be made an essential part of the school curriculum. This circular will be found very useful to those interested in public-school work.

W. W. PAGE.

I have just begun to teach Mason's system of "Touch and Technique," and I find it very much.

Mrs. ADRIANA REICHERT.

"Music: Its Ideals and Methods" has been received. I like these essays of Mr. Mathews very much; they are so clear, sensible, and to the point—not too long.

W. W. PAGE.

Your book of "Standard Third and Fourth Grade Pieces" received. I find it an excellent selection of useful teaching pieces, and a most valuable help.

M. L. LOCKWOOD.

Mathew's "Graded Studies" are excellent for some pupils, while "Touch and Technique" fills a want that, all things considered, is not obtained by a more continued research in the old school. You have my heartiest cooperation and best wishes for the success your meritorious works so richly deserve.

CHARLES DAVIS.

For three years I have used Mathew's "Graded Studies" and have found them of inestimable value.

Mrs. E. C. CHATFIELD.

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I like THE ETUDE so much that I take pleasure in getting subscribers whenever opportunity affords.

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I have just received the May ETUDE, a most interesting number. Each issue of your publication seems as if it could not be better, but when the successive arrive, that is still ahead. While there are other musical publications, there is nothing that is so satisfactory to me as THE ETUDE.

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THE ETUDE grows better and better. I don't see how I could teach without its help and inspiration. The Bach edition is great. I have had the supplement framed, and it makes a fine addition to my "music corner."

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I look forward to THE ETUDE each month with keen delight, and would not miss a number on any account.

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# THE ETUDE

## CONTENTS

	PAGE
Editorial Notes . . . . .	276
Musical Comments by Emil Liebling . . . . .	276
Questions and Answers . . . . .	277
Musical Items . . . . .	278
Thoughts, Suggestions, and Advice . . . . .	279
The Strenuous Life. Thomas Tupper . . . . .	280
Care for Personal Appearance. Benjamin Cutler . . . . .	281
Students' Musical Clubs. Robert Braine . . . . .	282
Letters to Teachers. W. S. B. Mathews . . . . .	283
Letters to Pupils. J. S. Van Cleave . . . . .	283
On Harmony Teaching. Homer A. Norris . . . . .	284
Poetry from the Proverbs of a Pianist . . . . .	284
Our Musical Atmosphere. George Lehmann . . . . .	285
Acoustics as a Part of a Musical Education. Louis C. Elson . . . . .	286
Method versus Judgment . . . . .	286
Science or Art. Will Earhart . . . . .	287
Old Fog Redivivus . . . . .	288
Thought and Effect. Dr. Robert Goldbeck . . . . .	288
The Musician's Marriage. H. Louis Arthur Russell . . . . .	289
The Protest of the Individual. Harvey Wickham . . . . .	290
On "American" Music. E. R. Kroeger . . . . .	290
Importance of Combining Business with Art. Thelon Blake . . . . .	291
A Hint from the Kodak. Effie W. Munson . . . . .	291
Woman's Work in Music. By Fanny Morris Smith . . . . .	292
Organ and Choir. By Everett E. Truitt . . . . .	294
Humorists. H. M. Ship . . . . .	295
Counting Time. Florence M. King . . . . .	295
Vocal Department. By H. W. Greene . . . . .	296
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